

The AMERICAN ORGANIST

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UNITED STATES AND CANADA

Cleveland, Ohio

June 26th, 27th, 28th and 29th, 1933

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The Strength of a Publication is its Honesty and Courage

It takes just as much courage to refuse to bow to your King as it does to be polite to your butler. Say "Yes" when all men want you to say yes, say "No" when they want you to say no, and you'll be popular—but you won't be trusted. Print a subscriber's program, a verbose report of a recital or a service or a meeting, and you'll be popular but not very USEFUL TO THOSE whose names were NOT printed.

Allow yourself to be forced into last-minute rush-work because the other fellow was too "busy" to get his share of it done on schedule time, and you'll be called a highly successful gentleman; but take six months to voice a two-manual organ you've just built and they will still be admiring your name and discussing your product two centuries later, after all the snappy little rush-workers have been as forgotten as they are dead.

It takes strength to have a purpose and stick to it. But today the call is for strength and consistency, for magazines that have a mind of their own and stand for what they know IS right irrespective of how popular or unpopular it happens to be at the moment.

That constitutes the strength of T.A.O.'s pages. One writer may say white is black, and another may say black is white; there's no crime in differences of opinion. The folly comes only when Jones says white is black because he has heard the famous Mr. Smith say so. And that sort of journalism rarely gets by T.A.O.'s editorial blue pencil.

It takes unbiased fair-mindedness to sit as a jury in judgment on unpopular men and unpopular causes and render a verdict of Not Guilty—just as much fair-mindedness as to sit in judgment against men in high places and find them guilty of the high treason of failure to DO THEIR SHARE in times when all men everywhere can be honestly called upon to do their utmost.

Cutting the blah is the only safe policy for pages that have something to say and a useful work to do. Meaningless adjectives, however sweet, must be eliminated. Repetitions, however delightful to the biased eye, must be prevented. When praise is given it must be meant. When condemnation is given it must be impersonal; and the strength of T.A.O. consists in its refusal to condemn the unpopular project or the unpopular man just because it pays somebody else to capitalize on his supposed unpopularity.

But the organ world is ready for strength. It has been manifesting it for a decade. Its leaders are minding their own business so eminently well that it takes a strong-willed publication to live up to the pace they set. And that's the strength of T.A.O. Not that it merely means what it says, but rather that it long ago stopped saying the stereotyped commonplaces a busy man hasn't even time to repeat.

And that's why the thing printed in T.A.O. is very likely to ring true and carry conviction.

THE AMERICAN ORGANIST - New York

Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

FRANCK, ar. H. M. Kidd: *Symphony in D: Allegretto*, 16p. md. Gray, \$1.50. Here is a piece of music that will be popular with all types of audiences. Perhaps the task of playing the very simple first page will be greater than any other; knowing how the orchestra does it, may help only a little. Many organists may still be afraid to play the organ as staccato as this requires. What is the registration? Harp, strings, English Horn, violas, wood-wind, Harp again. Isn't this a crime to thus ignore the noble Diapasons? "Well, well, well!" as Dr. Barnes would say. This work ought to be in the church and concert repertoire of the majority of us. If Bach could spend so much time making transcriptions of lesser composers for the organ, would it hurt any of us to play an occasional transcription? Let conscience be your guide. But this is a wonderful piece of music, issued in 1928. If that is too old for attention here, then we can discard it, for it was unfortunately written a great many years before 1928 and is almost old music now.

LEON VERREES: *Intermezzo*, 6p. md. Schirmer, 50c. Anyone who can play consecutive three-part chords easily will have no difficulty reading this at sight. It is a sprightly number that needs a lively tempo, appealing registration, a sense of the value of rhythm, and the ability to use staccato as effectively as the much easier legato. It is an attractive recital number.

ROLAND DIGGLE: *Hymn of Victory*, 8p. me. White-Smith, 60c. A festival prelude, suitable also for postlude at such services as call for jubilant pieces at the close. The opening section is a sturdy march theme, carried along nicely and followed by a contrast section presenting a lefthand melody against a moving pedal and righthand part, with good effect. The piece moves along smoothly from start to finish and makes good service music, especially for morning prelude.

BACH, ar. Becket Williams: *Humble us by Thy goodness*, from Cantata No. 22, 3p. me. Carl Fischer Inc., 60c. An attractive piece of music for any congregation, music that will develop the Bach taste and prepare the way for more complicated things. And the same holds good for the junior organist too.

HENRY G. LEY: *Postlude*, 8p. md. Carl Fischer Inc., 80c. A rather worthy piece of music for postlude, or perhaps even for prelude. Structure and treatment are alike of good quality; instead of being a melody that flows along of its own accord it is rather the development of a theme, without too much effort to develop anything but the best of its musical qualities. It is good music.



OUT OF MY LIFE AND THOUGHT

ALBERT SCHWEITZER

6 x 9, 288p. cloth-bound, illustrated, Henry Holt & Co., \$2.50. An autobiography of one of the world's most famous Bach experts. "When you have come to the last page, you rub your eyes and then go back to see what kind of a superman is this," says Dr. John Erskine. The book will be reviewed in a later issue; the present notice is used merely to call it to the attention of those who know of Dr. Schweitzer's activities in the world of the

organ and who will want to lose no time in reading his autobiography.

What the Profession Thinks

A Few Selected Program-Notes

R. S. STOUGHTON

PYGMIES

Stoughton is one of America's finest writers of colorful music, which contains many times the flavor of the Orient and always seems refreshing. This number is the last movement of his suite called "Tanglewood Tales." It depicts the timidity and scampering of the merry little elves.—C. HAROLD EINECKE.

ERNEST F. HAWKS

SOUTHERN FANTASY

A truly American composition, based on the old Southern darkie tunes, introducing Swanee River, Old Kentucky Home, Old Black Joe, and Dixie, the finale built upon the tune My Maryland. It is arranged in a well-constructed and musicianly manner and is very popular in the recital field.—C. HAROLD EINECKE.

POWELL WEAVER

SQUIRREL

A clever and humorous number depicting the scampering and jumping of the quickest of little animals. The number demands the responsiveness and coloring of the modern organ. Mr. Weaver is one of the fine organist-composers of Kansas City, Missouri.—C. HAROLD EINECKE.

Current Publications List

ANTHEMS: H. Le Roy Frisby: "It was for me," 6p. cq. Schroeder, 15c. A very tuneful anthem that will appeal to all village choirs and congregations; highly trained choirs will of course not be interested. Yet it is music of this kind that arouses first interest and lays the foundation for real music appreciation. Evidently the number was first written as a vocal solo, available in three keys; it is also published in a 2-part version.

H. LeRoy Frisby: "O Light Divine," 6p. cq. Schroeder, 15c. The above review holds good for this too, in all particulars; of the two we prefer the first.

Franklin Glynn: "Benedictus es Domine" in C, 10p. squ. 8-part writing at times, me. Gray, 15c. A fine piece of service music reflecting a wholesome earnestness.

C. S. Lang: "This Joyous Day," 3p. cq. s. b. Novello.

Margaret Mae Philip: "His Loving Care," 6p. cq. e. Schroeder, 15c. Another anthem for the majority of choirs and congregations, very tuneful and happy music that will be thoroughly enjoyed by the choirs and congregations for whom it was written. Originally published as a vocal solo, available in three keys.

Geoffrey Shaw: "Simple Modal Music for the Holy Communion," 8p. c. me. Novello. Here is a good opportunity to start education of choir and congregation to plainsong. Unison of course. Music of this character is difficult only because it is so simple as to require the utmost naturalness in its performance—and to just sing or play naturally with a whole heart, with no pretense whatever, is the most difficult task in the whole realm of music.

Francis W. Snow: "Praise God in His Holiness," cu. 8-p. me. Gray, 15c. For later review; a splendid work.

Frank Wrigley: "My God my Father," cq. t. 4p. me. Schroeder, 15c. Another very tuneful anthem for the majority. Mature musicians realize that the trouble with a tune when it comes in contact with a text is that unless the two were created together simultaneously one or the other must be sacrificed. And that is one reason

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—W. J. Henderson, N. Y. Sun.

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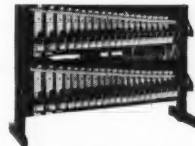
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why tunes are rarely used in a musician's later years. In the present instance—should any young composer wonder what we mean—the first three words, in spite of their weight, are sacrificed. But congregations never think of these things till they have completed their education in church music, so that here again we recommend a very tuneful anthem to the average volunteer, hard-working choir. They will like it. Available also in its original form as vocal solo in three keys.

ANTHEMS: MEN'S VOICES: Ernest Walker: "*The Earth is the Lord's*," 3-p. 6p. u. me. Novello. Conservative, sensible part-writing within reasonable range.

ANTHEMS: JUNIOR CHOIR: Purcell, ar. Holler: "*Children of the Heavenly King*," 2-p. 4p. e. Gray, 10c.

CHURCH SONGS: H. A. Miller: "*Be with me Lord*," 4p. C-G. e. Willis, 50c. Melodious and attractive.

CHORUSES: Wm. Beale, ar. H. G. Ley: "*This pleasant month of May*," 6p. e. Novello.

E. F. Jores: "*An April Song*," 3p. cu. e. Schirmer, 10c. Sprightly, entertaining music of the kind that appeals both to singers and audience.



PUBLISHERS LIST

"What interest has the organist in the publications of Sam Fox, Harms, and Cressey & Allen?"

Sam Fox publishes about a hundred, we should guess, pieces of the sort the average village organist finds most useful. Harms is the official American agency, we are informed, for Larway, and Larway has that gigantic Pilgrims Progress Suites for organ by Austen. Cressey & Allen are the publishers of the entire output of Dr. Latham True, including his Castilleja Sonata for organ, three separate organ compositions already reviewed in T.A.O., and two works for organ and piano; these works are only beginning to circulate, as they were all published in 1932.

"Flammer has been out of existence for some time."

Our record shows Flammer's address at 3 East 43rd Street, which everybody knows is Schirmer's. And the Flammer name has not yet been erased from publications put out originally by Flammer, so that it seems advisable to retain the name in the list.

"Why are not the Faith Press and the Plainsong Society included?"

Because during the six-month period of our preparation of this list there were no programs arriving that included either of these two, and our investigation included also such unusual sources as the entire recital programs of Lynnwood Farnam, the recommended lists of Harold Vincent Milligan and Edward B. Gammons, etc. etc.

We know what we are trying to do and are intending to do with this list; perhaps our readers would be curious. We shall add to it every time any program is received which shows the name of a new publisher not already on the list. We shall check our complete list carefully each month with everything published in T.A.O., and at the end of six months or a year, we shall drop the names from our list that have not been represented in the review or program pages. In the mean time we shall have added to it any and all new names necessary.

In regard to crediting an American publisher as the source of purchase here, we have a fairly complicated problem, for many dealers and publishers can and do handle the publications of many foreign houses, as well as the publications of all American houses. Novello publications are handled by many dealers and publishers here, but the H. W. Gray Co. seems to be the exclusive agency, and are so credited. As another example, the publishers who use T.A.O. and T.A.O. readers in an-

nouncing their own publications, thereby helping make T.A.O. possible, have given us the names of certain foreign houses whose works they have on stock or can secure and will secure if any reader places an order for them; in thus suggesting to our readers that Carl Simon works be ordered of J. Fischer & Bro. and Stainer & Bell from Arthur P. Schmidt Co. we are merely saying that these two American publishers whose names are in every issue of T.A.O. and whose addresses are familiar to all have signified their ability and willingness to undertake to secure such publications on order if they do not happen to be in stock. Anyone who has ever tried to buy a single organ composition from Paris or Berlin will realize the difficulties and expenses between him and his desired composition.

We are grateful for anything and everything that will help us do the impossible and get a complete list of publishers of such organ and choir music as is mentioned in the programs and articles published in our pages.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

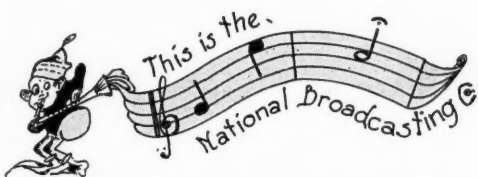
Edward Shippen BARNES: *A Book of Classical Airs Transcribed for the Organ*, 33p. 15 pieces of about 3 or 4 min. each, me. Schirmer, \$1.25. The selections in this book are taken from the works of several classical composers, but do not include any by J. S. Bach. Although the organ be small or antiquated, these skilfully arranged numbers are always charming, yet their presentation requires care and "the singing sense."

John Hyatt BREWER: *Canzonetta*, Op. 22, No. 3, 6p. 4 min. me. Schmidt, 60c. Marked by that dreamy melodiousness that distinguishes so much of the work of this American composer, this number never fails to please. Dr. Brewer, evidently fearful lest the player should indulge in too much sentimentality, inserted in the directions for registration the quaint warning "Trem. non troppo!"

Carleton H. BULLIS: *Novelette*, 5p. 3 min. me. Gray, 50c. This number might well be sub-titled "Greetings from Cleveland to Chicago," as Mr. Bullis of the former city has dedicated it to Mr. Eric DeLamarer of the latter. The best thing about such concrete evidences of friendship between eminent men is the fact that all of us benefit directly through the printed page. The spirit of joyousness and spontaneity, and an indefinable sense of elegance, prevade this number. Melodious and in modern style, this little piece should be welcomed by all organists. Although this work is laid out for a large organ with many solo stops and carillon, it is surprising what good results may be obtained with an old organ of few stops if the organist is alive to the possibilities.

Charles Wakefield CADMAN: *Caprice in G*, Op. 30, No. 2, 6p. 3½ min. me. J. Fischer & Bro., 60c. One of the few organ pieces that this popular American composer has given us, this number is very useful for the short recital, is bright, full of contrasts and presents no stumbling places either technically or otherwise, and requires only a very moderate length of time for preparation.

H. M. HIGGS: *Chanson Pastorale*, 4p. 3 min. e. Novello, 75c. An exquisite little number that can be made attractive on almost any organ. Some delightful and unexpected tonal effects may be secured if the organist is resourceful. It is especially valuable to the student-organist who is in constant need of pieces that combine distinctive worth with ease of preparation.



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It Can Be Done

Somebody said that it couldn't be done,
But he, with a chuckle, replied
That, "maybe it couldn't," but he would be one
Who wouldn't say so till he'd tried.
So he buckled right in, with a trace of a grin
On his face. If he worried, he hid it.
He started to sing as he tackled the thing
That couldn't be done, and he did it.

Somebody scoffed: "Oh, you'll never do that;
At least no one ever has done it."
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it;
With the lift of his chin, and a bit of a grin,
Without any doubting or quiddity;
He started to sing as he tackled the thing
That couldn't be done, and he did it.

There are thousands to tell you it cannot be done
There are thousands to prophesy failure;
There are thousands to point out to you, one by one,
The dangers that wait to assail you;
But just buckle in with a bit of a grin,
Then take off your coat and go to it;
Just start in to sing as you tackle the thing
That "can not be done" and you'll do it.

— Unidentified

We can not help but feel that the above is applicable to the Wicks Direct Electric Action. Thousands have said "it can't be done", yet we are doing it very, very successfully, and have large excellent installations to substantiate our claims.

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Legende, 7p. 8 min. m. Novello, 75c. This number, which makes a fine prelude for a summer morning, opens quietly with some beautiful four-part writing. The second section is in faster tempo, with a swinging rhythmic pattern in triplets. The third and last section repeats the melodic and harmonic scheme of the first section but in close harmony for the left hand, with a contrapuntal accompaniment of four notes to the beat for the right hand, followed by a coda ending pp.

Th. SALOME: *Twelve Pieces for Organ*, First Volume, Op. 59, 6 to 8 p. each, time for performance averages about 5 min. me. to md. Leduc, \$3.00, obtainable through J. Fischer & Bro. Contents: March, Aspiration Religieuse, Eglogue, Grand Choeur, Berceuse, Andante Pastoral, Menuet Symphonique, Romance, Offertoire, Piece Symphonique, Cantabile, Marche.

Twelve Pieces for Organ, Second Volume, Op. 63. Length of pieces, grade of difficult, publisher, price, etc., same as for First Volume. Contents: Marche Nuptiale, Mater Amabilis, Prelude, Elegie, Cantilene Pastorale, Legende, Sortie Solennelle, Scherzo, Adorate Dominum, Lamento, Intermezzo, Marche Religieuse. All the pieces in these two volumes are well written, tuneful, and seem especially adapted to the older type of organ which has a limited number of stops, although it should go without saying that they are successful with any modern organ. They should afford a high degree of satisfaction to any church organist and to his auditors, and are well worth the price, for, with few exceptions, they will become permanent numbers in one's repertoire.

Hymntunes in Organ Music

Alphabetical List of Hymntunes with Organ Compositions Written Around Them

Compiled by HOWARD R. THATCHER

First Installment

Mr. Thatcher's original list was based on hymntunes found in the new Christian Science hymnal, to which have been added about a dozen other numbers that would seem to help make the list complete. For the most part a tune is known by the same name in all the hymnals in which it is used; we therefore present the list alphabetically by hymntune. Mr. Thatcher, as our readers will recall, is the transcriber of the superb collection of Beethoven Slow Movements so favorably reviewed a season ago in these pages. Hyphenated next after the name of the composer are the key-letters indicating the publisher, and the most convenient American representative if the work is published abroad; consult page 244 of the May issue for the complete publishers' key.

"Aberystwyth"

Ley-co, Choralprelude

"Abridge"

Adam-a, Fantasia

"Ach Gott und Herr"

Bach, Peters Vol. 6-1

Calkin-h, Study

Karg-Elert-jn, Choral Improvisation, Op. 65, Bk. 4

"Adeste Fideles"

Barrett-j, Christmas Offertory

Bonnet-jl, Fantaisie on 2 Noels, Op. 5-8

Buck-g, Holy Night

Dethier-j, Christmas

Diggle-j, Christmas Fantasy

Holloway-h, Int.-Variations-Fugue

Lemare-t, Hymntune Transcription

Mueller-w, In Joyful Adoration

Oake-h, Adeste Fideles

B. L. Selby-h, Christmas Pastoral

"Alford"

G. A. Burdett-a, Postlude

"Alsace"

Beethoven, ar. Best-h, Sym. 2: Larghetto

"Angels Song"

Mendelssohn, Song Without Words, No. 1

"Antioch"

Lemare-o, Christmas Fantasia

"Aughton"

J. S. Matthews-o, Choralprelude

"Austria"

C. Attrup-vs, Concert Variations, Op. 16

Haydn, ar. Lux-at, Kaiser Quartet Variations

"Babylons Streams"

Stewart-h, Prelude

"Bangor"

Noble-a, Choralprelude

"Bethany"

J. S. Matthews-a, Choralprelude

"Bethlehem"

Dinelli-j, Christmas Pastoral on Herald Angels

Lemare-o, Joy to the World

Lutkin-h, Transcription

"Caithness"

Stewart-h, Prelude

"Canonbury"

Schumann, Nachtstuck, Op. 23-4

"Concord"

H. R. Thatcher, Fantasy (published by the Composer)

"Consolation"

Mendelssohn-h, Song Without Words, No. 9

"Coronation"

G. A. Burdett-a, Retrocessional

"Crusader's Hymn"

Mueller-w, In Bethlehems Town

"Darwell's 148th"

Goodhart-co, Choralprelude

"Diademata"

Lutkin-h, Transcription

"Divinum Mysterium"

Candlyn-a, Prelude

"Dix"

Lutkin-h, Transcription

"Dominus Regit Me"

Noble-a, Choralprelude

"Drumclog"

Noble-a, Choralprelude

"Duke Street"

Kinder-g, Fantasia

"Dundee"

Noble-a, Choralprelude

"Easter"

Johnston-j, Resurrection Morn

Lutkin-h, Transcription

Mueller-w, Paeon of Easter

"Ein Feste Burg"

Bach, Peters, Vol. 6, No. 22

Fahrman-h, Fantasia and Fugue, Op. 28

Faulkes-h, Festival Prelude

Graedener-h, Choralprelude

Karg-Elert-jn, Improvisation, Op. 65, Book 5

Lange-h, Sonata, Op. 8-2

Lux-at, Concert Fantasy

Middelschulte-h, Toccata D

Piutti-h, Improvisation, Op. 15-2

Reger-tf, Phantasie, Op. 27

Reger-zo, Vorspiel, Op. 67-1

Schumann-h, Fantasia and Fugue, Op. 10

W. Schutze-h, Fantasia

"Es Ist Ein Ros"

Brahms-h, Choralprelude, Op. 122-8

What an Advertiser should *Know*:

"As most large advertisers know, or should know," writes Roger F. Owsley in *Advertising & Selling*, New York, "there is a certain group of publishers in this country whose Membership Requirements are as follows:

"A—The advertising columns of such publications must be open to all reputable advertisers in their field furnishing copy acceptable to the publisher.

"B—They must not be owned directly or indirectly by any trade, class or professional association.

"C—They must not be organs or mouthpieces of any house or combination of houses to further its or their special interest as against the joint interests of the trade or class."

To which we would add:

D—They must use their text pages, when they are the technical media for serious discussion in any profession, for the interest and welfare of the profession as a whole and not for the benefit of but one subscriber or one advertiser. (And T.A.O. heartily apologizes for the things it has not been able to publish that have been ruled out for that reason.)

What an Advertiser should *Do*:

Says an Editorial in the March 16 issue of *Advertising & Selling*, New York—the technical journal of the advertising profession:

"One of the big oil refiners recently called the advertising director of an oil publication on the telephone and surprised him with the statement that his company was ready with an 18-page contract. He explained that, in spite of the company's need for strict economy, its officials were impressed with the load this journal was carrying for the industry and they felt that it was up to them to help; that they, and all other firms who have faith in the industry, have not been doing their share, and they proposed to reform in this practical fashion.

"One's first reaction to this is appreciation for its fine, generous spirit; but the more one thinks about it the more impressed does one become that it represents astute business thinking. The better journals in every business and technical field are so important to the life and progress of the industry or profession they serve that even in a selfish sense it is good business for the factors in that industry to invest in them through a period like the present, even at some budgetary inconvenience to themselves. For publications cannot live on news alone; they must have advertising patronage, and have it continuously."

- "Eventide"
 Frysinger-j, Eventide
 Mansfield-a, Abide With Us
 Parry-h, Choralprelude
 Truette-a, Vesper Hymn
 "Ewing"
 Calver-a, Fantasy on Favorite Hymntunes
 W. Spark-h, Variations and Finale
 "First Noel"
 Burdett-a, Christmas Meditation
 "Franconia"
 Farrar-co, Choralprelude
 "Gott des Himmels"
 Karg-Elert-jn, Choral Improvisation, Op. 65, Bk. 4
 Lux-at, Choral Fantasia
 "Hanover"
 Calver-a, Postlude
 Reger-zo, Vorspiel, Op. 67-1
 Lemare-h, Concert Fantasia
 Milford-co, Choralprelude
 Parry-h, Choralprelude
 "Herzlich thut mich Verlangen"
 Bach, Peters Vol. 5, No. 27
 Brahms, Choralprelude, Op. 122
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 Piutti-h, Improvisation, Op. 15
 Reger-zo, Vorspiel, Op. 67-1
 "Hollingside"
 Burdett-a, Meditation
 "In Dolci Jubilo"
 Calver-a, Christmas Fantasia
 "Innocents"
 Lutkin-h, Transcription
 "Irish"
 Harwood, Communion F, Op. 15-1
 Wesley-h, Study
 "Joy"
 Beethoven, Sym. 9: Finale

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, *Mus.Doc.*

Published under one cover Dr. Eric H. THIMAN (Novello) gives us three pieces: *Intermezzo*, *Carillon*, *Sortie*. All three are excellent service material and I recommend them highly. *Intermezzo* is rather modal in style and is most effective; *Sortie* makes a splendid postlude. All are fairly easy, and when I say easy I mean it.

From the same publisher (Novello) there comes in the new Harvey Grace edition RHEINBERGER'S *Sonata* No. 5 in F-sharp. This is one of my favorites and while the key is unusual it will well pay all the time it takes to master it. The middle movement a sort of mixture of adagio and scherzo is very playable and makes a good service prelude while the jolly Finale is first-class recital stuff. It is good to see the name of Rheinberger coming into its own again; in England this new edition has been responsible for a renewal of interest in his compositions.

From England also we have a splendid new edition of the REUBKE *Sonata on the 94th Psalm*, edited by H. F. Ellingford (C. Fischer). This really great work should be in the library of every organist; it is difficult but not more so than scores of works that figure on our programs daily, and certainly the fugue is one of the most stunning things in all organ literature. This new edition is a joy to play from, and Mr. Ellingford is to be congratulated for his part in the undertaking—fingering, registration, etc.

Ernest BULLOCK, organist of Westminster Abbey,

comes forward with an *Introduction and Fugue* Em, a work of ten pages that I find rather dry and uninteresting. There seems to be a striving after something unattainable, which makes the work scrappy and leaves one disappointed.

Far more playable is the *Andante con moto* Bm (C. Fischer) by Bernard JOHNSON, organist of Town Hall, Nottingham, England. Mr. Johnson, who is best known by his delightful *The Sigh* and *The Smile* and his excellent *Sonata* and *Overture*, here gives us a tranquil andante that will make a splendid service prelude or quiet recital number. It is four pages long and not difficult; I have found that it goes well and have used it a number of times.

Still from the Oxford Press (C. Fischer) we have *Two Preludes* by Basil HARWOOD. Built on old English psalm-tunes these two pieces are real church music; the first on "Salisbury," which tune is usually sung to the words of "There is a land of pure delight," the second on "Old 132," usually sung to "O God unseen yet ever near." The music is typical Harwood and I recommend them as ideal service preludes.

A magnificent recital number is Joseph JONGEN'S *Sonata Eroica* (Leduc—J. Fischer & Bro.). This work, dedicated to Joseph Bonnet, strikes me as being the sort of thing American audiences would enjoy—real, vital music that is modern without being ugly. It is very difficult and some of the dissonance may prove tough at first hearing; at the same time I believe it a work that would grow on one. Certainly it deserves the attention of our recitalists.

Guy WEITZ whose fine organ sonata is being heard more and more has made a delightful arrangement of the Bach chorale "Mortify us with Thy Grace." Here we have four pages of charming music, the melody set against soft strings; by all means get this number (Chester).

Totally different is the *Chorale and Fugue* by Christian FINKE (Bach & Co.). It is a long time since I have seen anything so bad; after playing it over I was so low that if I had sat on a cigarette paper my feet would not have touched the floor.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—AUGUST—

1. Bruno Huhn born, London, Eng.
3. Ferdinand de la Tombelle born, Paris, 1854.
6. H. Leroy Baumgartner born, Rochester, Ind.
6. John Prindle Scott born, Norwich, N. Y., 1891.
6. Mortimer Wilson born, Chariton, Iowa, 1876.
7. First Colonial Congress, New York City, 1765.
8. Pietro A. Yon born, Settimo Vittone, Italy.
10. Ernest R. Kroeger born, St. Louis, Mo.
12. Joseph Barnby born, London, Eng., 1838.
12. Clifford Demarest born, Tenaflly, N. J.
12. Carl F. Mueller born, Sheboygan, Wisc.
13. Edwin Grasse born, New York City.
13. Wm. T. Best born, Carlisle, Eng., 1826.
16. Harry Benjamin Jepson born, New Haven, Conn.
16. Gabriel Pierne born, Metz, 1863.
18. Benjamin Godard born, Paris, 1849.
22. Claude Achille Debussy born, St. Germain, France, 1827.
22. Edouard Silas born, Amsterdam, 1827.
24. Theodore Dubois born, Rosnay, France, 1837.
26. John Hermann Loud born, Weymouth, Mass.
28. Joseph W. Clokey born, New Albany, Ind.

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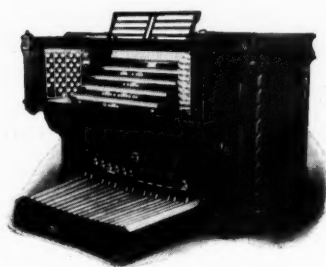
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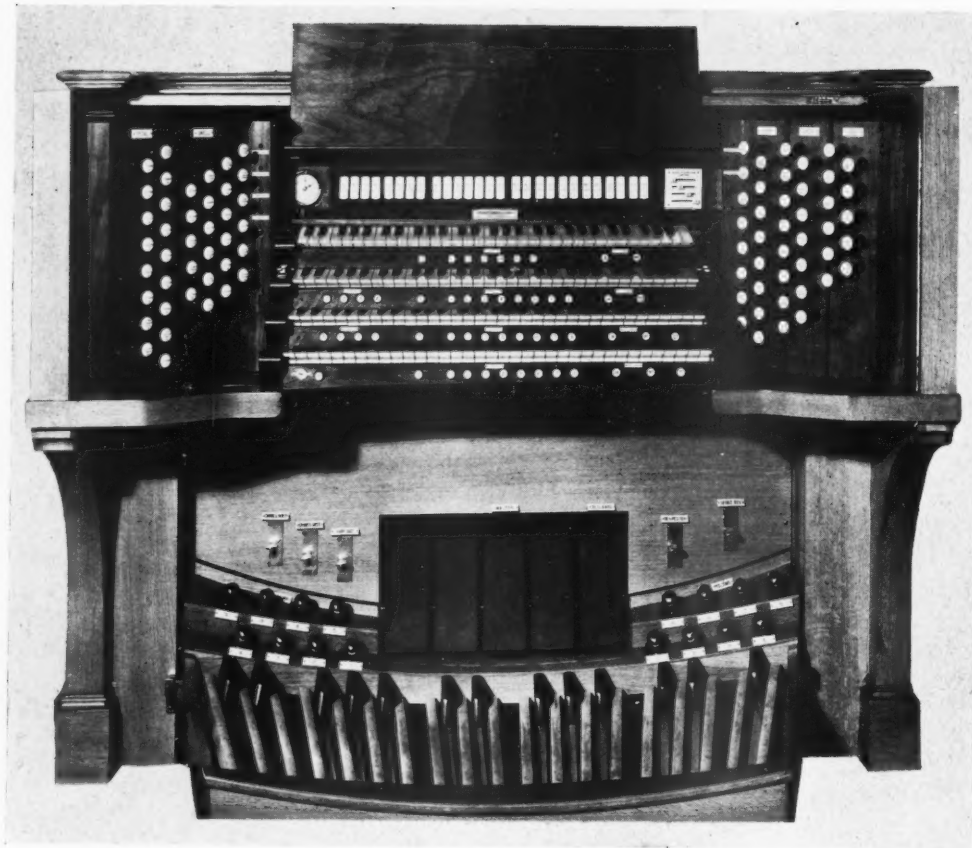
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THE KIMBALL IN NORTHWESTERN UNIVERSITY
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The AMERICAN ORGANIST

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JUNE 1933

No. 6

The Silbermann Organ

Some Technical Details that are Important Contributing Factors to the Excellence Universally Acknowledged in Silbermann Ensembles

By DR. OSCAR E. SCHMINKE

Second Article



IN OUR EXAMINATION of Silbermann organs last month we found that according to Rupp the cardinal principles of Silbermann construction are: fullness and mellowness of tone due to the use of large scales throughout a chorus; homogeneity of tone of each manual effected by permitting only small differences of scaling; strong contrast in the tonal character of each manual; mild voicing of harmonic reinforcing stops; a complete set of harmonic corrobor-

rating stops on each manual.

This month we continue our discussion with further illuminating details, plus technical data, which are absolutely essential to any one who is seriously interested in discovering the secret of the unique beauty of these old instruments. If anyone imagines that the duplication of a Silbermann Diapason chorus is an easy matter, he is due for disappointment. I am told that the firm of Steinmeyer has accomplished it; some other builders who have had ample opportunity to study the old pipes have made a sad mess of it.

My advice is to hear the tone by having a competent performer play Bach for one; then examine the pipework to see how the effects are achieved. If, in trying to duplicate this art, we get in place of the smooth silvery quality a screechy, scraping Geigen-principal, there will be much dubious shaking of heads.

The maina for loud stops on high pressure is symptomatic of the nervous age in which we live; thrills! The machine is master of the man instead of being his servant. Never mind, the technocrats are going to cure all that. Personally I like a reed chorus on high pressure on the Bombarde for special climaxes. A vast auditorium such as we have in Atlantic City may demand special treatment for other choruses also. Ordinarily though, a well-voiced Diapason chorus in Silbermann style is less irritating to the nervous system and can be listened to with pleasure for a greater length of time than a conglomeration of modern aggressive colors pro-

duced by high pressure. I can vouch for this statement from personal experience.

Another product of the scientific, mathematical, machine-adoring age in which we live, is the fallacy that a set of organ pipes must be of one uniform tone-color throughout the gamut. Even in the human voice we can scarcely hope to attain such "perfection," for it has three distinct registers. Some time ago I enjoyed hearing one of our great violinists play a Stradivarius over the radio. What impressed me particularly was the marvellous contrast of tone between the G-string and the E-string. Have you ever noticed that the lowest notes of the flute in the orchestra have a faint cello or clarinet flavor? But why go on? He that hath an ear, let him hear.

If the organ is ever to approach the kaleidoscopic di-

—NOTE—

Two books of unprecedented value on the subject of the organ as built in Germany are: Die Entwicklungsgeschichte der Orgelbaukunst by Emile Rupp, and Der Orgelbauer Gottfried Silbermann by Ernest Flahde. Foreign books are always difficult to secure but our readers may order these books through J. Fischer & Bro., 119 West 40th St., New York. Both works are in German, but in spite of being unable to understand a word of that language, I purchased a copy of the Rupp book and found a perusal of its many specifications highly enlightening and suggestive. German specifications of a certain era, abundantly reproduced in the Rupp book, offer food for thought; but the section of greatest value to a builder or designer is that dealing with the scales of the Silbermann organ. Some of our keenest American observers have seriously studied the German school of organ building, with particular emphasis on the old Silbermann organs, and while they by no means unite in saying the Silbermann ensemble is superior to all others the world over—a claim made only by a few—they are virtually in unanimous agreement that the Silbermann ensemble merits the closest study on the part of our own best builders and designers, and that America has now reached the advanced stage where the Silbermann ensemble may perhaps be resurrected and serve us well. —T.S.B.

versity of color which we hear in the orchestra, we shall have to discard the mathematical formula of always halving the pipe-diameter on the same pipe (17th). This gives us what the Germans designate as "ton-brei"—a perfectly smooth, homogeneous tone-porridge. Let us study the scales of Dom Bedos, Silbermann, Schnitger, etc., and learn why the old masters used unequal scales. We may be sure it was not from ignorance. According to Flahde the Silbermann Open halves on the 15th pipe, the "Gedackts" on the 18th pipe, the conical flutes on the 20th pipe. Knowing this, it is possible to understand why a Bach fugue sounds so transparent on an old organ, and why the tenor and bass are not squelched by the soprano. I believe this differentiation of bass, middle range, and treble, will be of great importance in the organ of the future.

I hear someone saying, "This brilliant type of organ may sound well enough in the old stone churches abroad, but it will never do in our acoustically dead auditoriums." It is related that before Gottfried would lay out his specification for a new organ he first looked over the church to see how much room was at his disposal. If the church builder thought he could crowd Silbermann into some little left-over niche the result was a fight which sometimes lasted for months. Silbermann wanted the organ well forward from the wall and if the builder had not made the rear gallery deep enough he insisted on having it enlarged. No little cupboard for his organ. No Sirree!

When this matter was settled, he would proceed to the center of the church and rap a brass-embossed Spanish reed on the stone floor in order to measure the amount and the length of the reverberation in the church. According to this he would determine his scales. Some modern builders proceed in a similar manner. I would suggest that the builder employ for this purpose a small Portative organ with a rack for 4 pipes, C, E, G, C. By alternately placing variously scaled and voiced pipes on this rack he could determine just what would sound well and save himself a lot of heartache. I feel certain that a Silbermann Open will sound better in a "dead" church than a Schulze, for it is smooth as oil and free from scratch. I have heard brilliant theater organs built by one of our best American firms which sounded very well in auditoriums far from acoustically perfect.

We now come to the mathematical portion of our essay—the scales. It will pay any builder to buy the book I have already mentioned by Emile Rupp, and have one of his German-speaking employees interpret the figures for him. In the Rupp book these are given in the metric system, which can be easily translated into feet and inches; this splendid book contains in addition to information on Silbermann an interesting resumé of Dom Bedos, Cavaillé-Coll, modern German organs, and a most interesting description of old Spanish organs.

Several American observers have made serious study of Silbermann methods, among them Senator Richards on his extensive visit of several years ago; we are indebted to the cooperation of many persons for the following measurements. These figures are given in inches. In each case the first note is understood to refer to the bottom C of the manuals.

The following scales refer to the Silbermann in the Dresden Hofkirche. First are the Great Organ registers. [The method of listing herewith adopted has been devised merely to give the information as accurately as possible; any subscriber seriously interested in getting the most from these facts is invited to address the editorial office.—T.S.B.]

Bourdon 16': 1st note 5.12x4.33, 25th 2.75, 37th 1.73, 49th 1.29.

Principal 8': 13th note 3.5, 25th 1.97, 37th 1.1, 49th .63.

Octave 4': 1st note 3.5, 13th 1.97, 25th 1.06, 37th .63, 49th .39.

Cornet: 4', 2 2/3', 2', and 1 3/5': 25th note, 1.45, 1.14, .9, .82; 37th, .92, .71, .58, .51; 49th, .55, .47, .39, .35.

Mixture: breaks are on the 1st note, 13th, 25th, and 37th; 1st rank is 2', 2 2/3', 4', 5 1/3'; 2nd rank is 1 1/3', 2', 2 2/3', 4'; 3rd rank is 1', 1 1/3', 2', 2 2/3'; 4th rank is 2/3', 1', 1 1/3', 2'. The scales of the 1st, 13th, 25th, and 37th notes of the first rank are 1.81, 1.26, .98, and .71; of the second rank, 1.26, .98, .71, .57; of the third rank, .98, .71, .57, .45; of the fourth rank, .71, .57, .45.

In the Swell Organ we find the following scales:

Gedeckt 8': 1st note 3.07x.63, 25th 1.71, 37th 1.06, 49th .71.

Quintatoen 8': 1st note 3.38, 13th 2.13, 25th 1.3, 37th .8, 49th .55.

Principal 4': 1st note 3.19, 13th 1.85, 25th .98, 37th .57, 49th .35.

Rohrflöte 4': 1st note 2.68, 13th 1.69, 25th 1.06, 37th .71.

And in the Choir Organ:

Mixture: breaks are on the 1st, 13th, 25th, 37th, and 49th notes; 1st rank is 1 1/3', 2', 2 2/3', 4', and 4'; 2nd rank is 1', 1 1/3', 2', 2 2/3', and 2 2/3'; 3rd rank is 2/3', 1', 1 1/3', 2', and 2'. The scales of the 1st, 13th, 25th, 37th, and 49th notes of the first rank are 1.14, .9, .67, .53, and .36; of the second rank, .88, .65, .53, .4, and .29; of the third rank are .67, .54, .4, .33, and .25.

Dr. Albert Schweitzer supervised in 1907 and 1908 the restoration of the organ in St. Thomas, Strasbourg, built by J. Andreas Silbermann. The following scales may be taken as standard among many modern continental builders. The measurements are for the 1st, 13th, 25th, 37th, and 49th notes, unless otherwise noted.

Principal 8': 7.09, 3.78, 2.24, 1.42, and .87.

Octave 4': 3.78, 2.24, 1.42, .87, and .55.

Octave 2': 2.24, 1.42, .87, .55, and .39.

Bourdon 8': 17th note 2.91, 25th 2.05, 37th 1.3, 49th .87.

Fourniture 3r: breaks are on the 1st, 13th, 25th, 37th, and 49th notes; 1st rank is 2', 2 2/3', 4', 8', and 8'; 2nd rank is 1 1/3', 2', 2 2/3', 4', and 4'; 3rd rank is 1', 1 1/3', 2', 2 2/3', and 2 2/3'. The scales of the 1st, 13th, 25th, 37th, and 49th notes of the first rank are 1.85, 1.3, 1.02, 1.02, .61; of the second rank, 1.35, .99, .75, .61, .39; of the third rank, 1.02, .75, .61, .43, .31.

Cymbel 3r: breaks are on the 1st, 13th, 25th, 37th, and 49th notes; 1st rank is 1', 1 1/3', 2', 4', and 4'; 2nd rank is 2/3', 1', 1 1/3', 2 2/3', and 2 2/3'; 3rd rank is 1/2', 2/3', 1', 2', and 2'. Scales of the 1st, 13th, 25th, 37th, and 49th notes of the first rank are 1.1, .72, .64, .64, and .4; of the second rank, .76, .63, .47, .47, and .31; of the third rank, .63, .47, .39, .39, and .27.

Since we are informed that Johann Andreas Silbermann was constantly corresponding with his uncle Gottfried Silbermann and that their methods were substantially the same, the description of the Great 8' Bourdon in the Johann Andreas organ in St. Thomas', Strasbourg, may be considered important. The figures are for the 17th, 25th, 37th, and 49th notes in each case. Diameter: 2.9, 2.05, 1.3, .86. Circumference: 9.64, 6.3, 4.1, 2.96. Width of lip: 2.36, 1.57, .98, .67. Cut-up: .87, .63, .39, .24. Length of chimney: 3.2, 3.74, 2.87, 2.28. Diameter at top of chimney: .59, .51, .39, .35. The cut-up is straight 1/4. This Bourdon was used to accompany the Diapason chorus, whose 1st note was 7.08, 13th 3.78, 25th 2.24, 37th 1.42, 49th .87; and the 4' and 2' octaves, 61st note .55, 73rd .39.

DRESDEN		SWELL:	
HOFKIRCHE		16	Quintatoen t
Gottfried Silbermann		8	Principal t
PEDAL:			Quintatoen t
32	Grossuntersatz w		Gedeckt m
16	Principal w		Unda Maris t
8	Octave t	4	Octave t
4	Octave t		Rohrfloete m
VI	Mixture t	2 2/3	Nasat m
16	Posaune t	2	Octave t
8	Trumpet t	1 3/5	Tierce t
4	Clarion t	1	Flageolet t
GREAT:		IV	Mixture t
16	Principal et	V	Echo Cornet
	Bourdon wm		(From middle-C)
8	Principal et	8	Vox Humana
	Rohrfloete m		Tremulant
	Viola da Gamba et	CHOIR:	
	(Gemshorn)	8	Gedeckt m
4	Octave t	4	Principal t
	Spitzfloete t		Rohrfloete m
2 2/3	Quint t	2 2/3	Nasat m
2	Octave t	2	Octave t
1 3/5	Tierce t	1 1/3	Larigot t
III	Cymbel t	1	Siffloete t
	(Largest pipe 1' or 1 1/3')	II	Sesquialtera t
IV	Mixture t		12-17
	(Largest pipe 2')	III	Mixture t
IV	Cornet	8	Chalumeau t
	(From middle-C)	Couplers: S-G. C-G.	
16	Fagotto	Compass: Pedal, C to c ¹ .	
8	Trompete	Manuals, C to d ² , 50-note.	
	Tremulant	Materials: wood, metal, pure tin, and English tin.	

The lowest octave of the Great Bourdon was of oak as was also the lowest octave of the Positiv 8' Bourdon of this same organ; the figures are for the 16th, 25th, 37th, and 49th notes of the latter: Outer diameter: 2.56, 1.85, 1.16, .87. Width of lip: .2, 1.46, .98, .71. Height of mouth: .83, .67, .41, .43. Length of beard: 2.2, 1.85, 1.2, .9. Width of beard: 1.26, .87, .75, .59. Length of chimney: 4.33, 3.54, 2.87, 1.88. This Bourdon accompanies a 4' Prestant and 2' Doublette. The 4' Prestant diameters at the 1st, 13th, 25th, 37th, and 49th notes are 3.47, 2.05, 1.21, .75, .47. And of the 2' Doublette the diameters are 2.05, 1.23, .79, .51, .35; the widths of lip are 1.57, .94, .59, .39, .25; the cut-up is .43, .25, .18, .12, .07.

The Silbermann Diapason languid is very thick in front (1/3 height of mouth) and bevelled in such a way as to deflect the wind-stream in an outward direction. The upper-lip is made to project somewhat over the lower, in order to catch the outward-deflected sheet of wind.

A large pipe in the organ case of the Strasbourg Cathedral organ gives these interesting figures: Length 24'. Diameter 1' 3", weight 342 lbs.; the metal is estimated to contain 80% tin.

Organists may often have wondered just how Bach registered his own compositions. From all accounts he was very adept in this field, but with the exception of a few hints in the choral preludes we have nothing to go by. His Organo-Pleno was by many thought to mean full organ. Some years ago there was discovered in a small village organ of Gottfried Silbermann a set of directions by no less an authority than old Gottfried himself, which sheds considerable light on this subject.

A second list of the same character turned up, written on the back of an old organ contract. I have amalgamated these two sets, which differed only in a few non-essential details. The stoplist of the organ for which they are intended is given herewith. [Established spelling is substituted for the ancient German, to avoid complications.]

I would advise not only builders but performers as well to study these directions most carefully, for with the advent of the ensemble organ here in America they will have at their disposal novel colors of ravishing piquancy.

PEDAL:		Swell	
16	Subbass		Gedeckt
8	Octave		Rohrfloete 4'
16	Posaune		Octave 4'
GREAT:			Siffloete 1'
8	Principal		Manuals coupled
	Rohrfloete	FLUTE COMBINATION:	
	Quintadena	Great	
4	Octave		Rohrfloete
	Spitzfloete		Spitzfloete 4'
2 2/3	Quinte	Swell	
2	Octave		Gedeckt
1 3/5	Tierce		Rohrfloete 4'
IV	Mixture	LIEBLICH-FLUTE	
III	Cornet	COMBINATION:	
SWELL:		Great	
8	Gedeckt		Quintadena
4	Octave		Spitzfloete 4'
	Rohrfloete		or
2 2/3	Nasat		Rohrfloete or Principal
2	Gemshorn		Spitzfloete 4'
1 3/5	Tierce	Swell	
1 1/3	Quinte		Gedeckt
1	Siffloete		Rohrfloete 4'
II	Cymbel		Gemshorn 2'
PURE FULL-ENSEMBLE:		SIFFLOETE:	
Pedal		Swell	
	Subbass		Gedeckt
	Octave 8'		Rohrfloete 4'
	Posaune		Siffloete 1'
Great		CORNET COMBINATION:	
	Principal	Great	
	Rohrfloete		Principal
	Octave 4'		Rohrfloete
	Spitzfloete 4'		Octave 4'
	Quinte 2 2/3'		Quinte 2 2/3'
	Octave 2'	Swell	
	Mixture 4r (Quints and unisons)		Gedeckt
	Swell		Rohrfloete 4'
	Gedeckt		Gemshorn 2'
	Rohrfloete 4'	CORNET SOLO:	
	Octave 4'	Swell	
	Quinte 1 1/3'		Gedeckt
	Siffloete 1'		Nasat 2 2/3'
	Cymbel 2r		Tierce 1 3/5'
	Manuals coupled		or
BRILLIANT			Gedeckt
PURE COMBINATION:			Rohrfloete 4'
Pedal			Nasat 2 2/3'
	Subbass		Great
	Posaune		Rohrfloete
	Great		Spitzfloete 4'
	Principal		TIERCE:
	Rohrfloete		Great
	Octave 2'		Principal
	Octave 2'		Rohrfloete
			Octave 4'
			Quinte 2 2/3'

Octave 2'	STEEL:
Tierce 1 3/5'	<i>Swell</i>
Mixture optional	Gedeckt
<i>Swell</i>	Nasat 2 2/3'
Gedeckt	Tierce 1 3/5'
Rohrfloete 4'	Quinte 1 1/3'
Octave 4'	Siffloete 1'
Nasat 2 2/3'	<i>Great</i>
Quinte 1 1/3'	Rohrfloete
Siffloete 1'	Spitzfloete 4'

And now for a few biographical facts. It is not correct to designate the Silbermann organ as a German organ; it represents an amalgamation of German, Italian, and French ideals and is therefore universal in type. Andreas Silbermann (1678-1734), the older brother, was born near Frauenstein, Saxony, of German and Bohemian (Slavish) stock. He learned his art with Eugen Casparini, a famous German builder who had spent most of his life in Italy (Padua), and from whom he no doubt got the secret of the "silvery" voicing. It is said that Casparini was such a master of voicing that he could make a wooden pipe sound as if it were of metal and vice versa.

After having achieved his mastership, Andreas, to escape military conscription, went to Strassburg (Alsace) where he lived for the rest of his life, except for a few years spent in Paris as assistant to the famous French builder, Francois Thierry. The pronounced French influence in his work is shown by a preference for large-scale Diapasons and French Bourdons as a flue foundation; also by the absence of Gemshorns, characteristic flutes, strings, and certain types of reeds favored in Germany. Gottfried, the younger brother (1683-1753), was born in the same village as his brother and learned organ building with the latter in Strassburg. On his last job in that city (Convent of St. Margaret) he fell in love with a nun and arranged an elopement. The plot was discovered as the couple were about to flee and Gottfried had to escape to Germany. Here he proceeded to his home town, Frauenstein; later he settled in Freiberg and built organs and pianos in Saxony for the rest of his life. He remained true to his first love and never married. Johann Andreas, son of Andreas, also achieved fame as his father's successor, but Gottfried is usually considered as the real genius of the family.

Of the organs built by Andreas only a few are intact; they are:

- Marmoutier, Benedictine Abbey, 1710;
- Ebermuenster, Benedictine Abbey, 1730;
- Rosheim, Church of Sts. Peter and Paul, 1733.

Of the organs built by Gottfried those remaining completely or in part in their original form are:

Dresden, Katholische Hofkirche, completed in 1754 and considered his best organ;

Freiberg, Saxony, Dom, built in 1713; this organ is still in its original form but now has an electric motor;

Dresden, Frauenkirche, considerably rebuilt (1736);

And numerous small 2 manual organs scattered through the villages of Saxony. A few of these are still in untempered scale (St. George's Church in Roetha, near Leipzig).

Gottfried's Diapason chorus was so much admired by visiting English organists that he was invited to build some organs in England, but owing to advancing age he never made the trip.

In conclusion, of what use is all this information to the American builder?

Our Swell had better remain true to English and French tradition. As models I would suggest Father Willis' superb example in the organ of St. Paul's Cathed-

ral, London; and Cavaille-Coll's masterpiece at St. Sulpice, Paris.

For the Bombarde I like the French ideal with accentuation of 16' tone. Of course the English reed-voicing is exemplary for both these divisions.

In a large organ the American builder may try his hand in modelling the Choir along the Silbermann lines.

Or if the Great can afford two choruses I would make one of them a Silbermann chorus, and use in connection with it another with less brilliance, consisting at the very least of 8' Open and 4' Octave plus whatever 16' is available. Some types of music have a high tessitura (notably Widor) and therefore require a somewhat different scaling and voicing than that employed by Gottfried. As a matter of safety, the average congregation brought up on Hope-Jones tone, should not be exposed to too much upper-work until they acquire the taste. Silbermann uses a ratio of 3:2 between his 8' and 4' registers on the Great. I would suggest 4:2 under present circumstances. The Swell organ would benefit by a Rohrgedeckt in place of the usual Stopped Flute, and if money is available also by an Echo Cornet which goes ideally with this foundation.

In the small organ the application of the Silbermann ideal is far more difficult. A congregation which believes that organ tone should be based on Vox Humana and Chimes will scarcely melt in rapture if it gets a Diapason chorus instead. Here we must use the fine Italian hand of diplomacy. When money is limited and the choice lies between unification and no upper-work at all, I would decide for the former. Let us admit once and for all that in ensemble-building unification is all wrong. But so, for that matter, are sub and super couplers. If we avoid some of the most glaring faults of inept unification and voice our registers properly—that is, full in the middle and tapering at each end—we can get some good results from this make-shift, for slender purses and inadequate organ chambers.

A unified Dulciana (bright Diapason quality) at 16', 8', 4', 2 2/3', 2', 1 3/5', is extremely useful on the Choir. In connection with it there should be at least one independent 4' stop, preferably a flute. The Choir Diapason may be unified at 8' and 4' and used as previously suggested.

On the Swell I incline to two unified stops in place of one as commonly used. The first stop should be about mp and of a quality to blend with the Geigen. Unification should be at 16', 8', 4', and 2'. The second stop should be softer (p) and do substitute work for a missing Echo Cornet, unified at 8', 4', 2 2/3', 1 3/5'. If these stops are judiciously scaled and skillfully voiced they will add a great deal of color to the Swell. In connection with them there should be at least one independent 4' rank, preferably an Octave.

On the Great, I do not favor unification of any kind whatsoever; our slogan on this, the very backbone of the organ, should be, "All or nothing." The borrowing of octaves, either sub or super, is little short of a crime in my estimation.

With the Pedal Organ the case is different. An 8' reed (Oboe, Trumpet, or even a Clarinet) duplexed from the manuals adds greatly to the clarity of the bass if one avoids the reeds on the manuals. Swell to Pedal 4' is useful at times, but seldom in Bach, as his bass and tenor lie too close together. A 16' flue in the Pedal which increases in brilliance as it goes up (rapidly diminishing scale) can be unified at 8' and 4' with good results. Of course nothing can equal a 4' Clarion or Pedal Mixture to help the bass penetrate through full organ. But a small organ can boast of no such luxury. I have sometimes wondered why the builders do not borrow Quints

or Tierces from a manual stop. I can see no objection to such borrows provided no octaves or superoctaves are included. If the organ has one unified reed in the Pedal I would suggest for the lower octave a smooth Trombone quality which gradually merges into a pointed Trumpet quality as it goes up in the scale—unification at 16', 8', and 4'. Here endeth the lesson for today.

If any builder desires to try his hand at a Silbermann chorus I will be glad to assist him as far as my memory of the tone will permit. We have no timbre quite like the Open in our organs; the closest color to it would be a Concert Flute on the Solo Organ. One must guard strictly against the string quality of a Geigen or a Schulze; absolute smoothness is essential.

Rupp and Flahde consider either hammered or rolled tin, as well as low pressure ($2\frac{1}{2}$ ") indispensable. A small amount of antimony was added to the tin according to tradition. The cut up is $1/4$ to $2/7$; upper-lip well forward, front edge of languid very thick and $1/3$ the height of the mouth. No nicking, no ears, no tuning-slots (on old pipes). Further details of other stops are as follows:

Rohrfloete is stopped in lowest octave and open in its highest octave, and always made of pipe metal; in the treble it has ears. Quintadena has a small beard and long

ears. Nasat $2\frac{2}{3}'$ is a Rohrfloete. Siffloete 1' is made like a Hohl- or Waldfloete. Larigot is a Spitzfloete. Quints and Tierces have very large scale in the upper range; this accounts for the fluty tone. A French Cornet consists of 8' Rohrfloete, 4' Octave, $2\frac{2}{3}'$ Quint, 2' Superoctave, $1\frac{3}{5}'$ Tierce; it has a very large scale and is made of pipe metal. Gedeckt is always made of pipe metal ($2/3$ lead) with $1/3$ cut up; lowest octave of wood. And now may heaven (and the experts) have mercy on any sins of omission or commission found in this essay. I would be gratified to hear how the suggestions made work out in actual practise.

In conclusion I wish to thank T.A.O. for the loan of the *Rupp book and Senator Richards for suggesting the book by Flahde. My gratitude is also due to Dr. Caspar Koch, Mr. Jamison, and Mr. Harrison for suggestions which helped to clarify my ideas.

—NOTE—

*Credit to whom credit is due. The Rupp book was acquired upon recommendation of Senator Richards who discovered it on his extensive trip of two years ago, when in a personally-conducted tour under the expert guidance of Mr. Hans Steinmeyer he gained an intimate knowledge of the past and present organ world of Germany.—Ed.



THE FOURTH SCIENTIST, NEW YORK

An unusual building inside and out, this edifice houses a Pilcher organ. The case is of dummy pipes, square cut, to the design of the architects. The main body of pews as shown in the photo is flanked on two sides and at the rear by pews facing toward it, on a floor level that begins but slightly above the level of the main auditorium. The treatment of the woodwork, walls, ceiling, and organ case makes an unusually attractive appearance. See page 315.

* Municipal-Recital Reminiscences

There were Happy Days in Portland before Politicians Displaced Cultured Gentlemen on the Music Commission

By CHARLES R. CRONHAM

IN DECEMBER 1924 I arrived in Portland, Maine, to assume the duties of municipal organist. I was filled with misgivings, having contracted to do an entirely new type of work, play sixty different programs a year, devise ways and means of filling an auditorium seating around 3,000, and get acquainted with a population blessed with the reputation of being somewhat cold and distant. If I failed, professionally speaking, I was done for.

My first thought was to get acquainted, and let me say right now that I strongly suspect that those who consider the New Englander an icily reserved person have themselves to blame. It is true that the New Englander is not a glad-hander or a back-slapper—who wants him to be?—nor yet does he welcome the stranger to his bosom with loud shouts of rejoicing; but once win his friendship and you may know that you have won something very worthwhile.

My next thought was to acquaint myself with Portland's background.

Every organist knows that all municipal "jobs" have a political background. In 1924 the City had just gone through a political revolution during which the mayor and board of aldermen form of government had been replaced by the city manager and council form. The latter consists of an employed city manager and a council of five. It is an intelligent and efficient form of government, but its weakness lies in the fact that it is not backed up by a party organization, has little means of spreading propaganda regarding its doings, and consequently lies open to the danger of being eventually charged with exclusiveness. Even then, the old-line politicians, with their still-functioning organization, loomed in the background, ever ready for revenge.

My music commission consisted of Messrs. William S. Linnell, chairman, Herbert W. Barnard, and Donald M. Payson—three of the finest men it has ever been my pleasure to know. This commission functioned under an ordinance giving it complete authority in all matters musical. Its personnel was appointed by the City council and it was dependent on the council for the amount

of its annual budget. In other words, the council, once it had appointed a commission, could not dictate to it save as to the amount it could spend yearly. This seems a reasonable scheme, but like all other schemes it depends for its success upon the character of the men in charge. To Portland's credit it should be said that the plan was maintained on a high plane for almost twenty years.

A municipal organist, poor devil, is a person ever in the public eye. He is supposed to please every Tom, Dick, and Harry under the sun.

He must handle, with diplomacy, the retired music publisher who has been bitten with the community-singing bug and wants to see the town "on fire with singing." (I forgave this gentleman the trouble he caused me because when we presented an abridged version of the "Messiah" he complained in public print, calling it a "bob-tailed Messiah.")

He must pacify the religious ladies who write to complain because there are no hymns on the program. And when he puts a hymn on, he must answer the complaints of the Catholics because the hymn was a Protestant one—this works both ways. The Bach enthusiast is ever with him, as well as the man who must have an easily recognizable melody or he regards the program as a complete failure.

He must devise programs that will please conventions of Rotary Clubs, Kiwanis Clubs, school teachers, and various miscellaneous lodges—including the Undertaker's Convention! I found that Service Clubs responded to high-type programs, in spite of slanderous statements by Mr. H. L. Mencken, but that the school teachers could not keep their tongues quiet if presented with anything more complicated than Dvorak's Humoreske. As for the undertakers, although in receipt of a letter assuring me that the Hall would be tastefully decorated with the very latest in coffins, I declined to play on the ground that my repertoire of funeral marches was decidedly limited.

The municipal organist is watched by the dear public for outbursts of what they call temperament. They fail to consider that if he were as placid as a bookkeeper he would not

be worth a nickel as a musician.

As for the actual conditions under which I worked, I found first-class equipment and an intelligent plan of operation. I was provided with an office in a quiet part of the Hall and I had a fine Austin organ at my disposal with plenty of time for undisturbed practise. My schedule called for twenty weeks concentration (November to April) with time out before the summer season of eight weeks and then more time out before taking up the winter's work. Would that all those employing musicians could see the value of periodic mental and emotional rests!

I met with the commission once each week and presented plans for future concerts. These plans we discussed, and out of these discussions there often came better plans than the ones I had originally presented. Never on any occasion did the commission suggest what I should play or how I should arrange my program. The commission acted as a buffer between the public and myself, and at the same time did not hesitate to call my attention to mistakes they thought I had made. After I had been in Portland a few months Mr. Linnell said to me, "Cronham, if ever you think you're in danger of getting a swelled head, just call me on the telephone and I will talk to you like a Dutch Uncle." Need I add that in my prejudiced opinion it was never necessary to make that particular telephone call?

The story of the up-building of the audiences has been told in these pages before (T.A.O., June, 1927). Suffice it to say that we presented a program lasting not more than an hour and fifteen minutes, usually employing a soloist for variety's sake. It should be remembered that in 1924 the organ was no longer a novelty, having been heard by, practically the same public for twelve years. The employment of soloists not only gave variety but also served as a goal for local talent. The contribution made to the musical life of the community through the appearance of local singers and players is one to be highly valued. The new scheme pleased the public, and audiences increased to a high point of 50,000 in the twenty winter concerts. Throughout my term audiences never dropped to a lower figure than an average of 2,000 for each winter concert.

The summer concerts were a different proposition. We had five concerts a week during July and August, aimed at the tourist trade. These concerts were never heavily attend-

ed. Most of those attending were curiosity-seekers—people hoping to hear something sensational. I had nothing sensational to offer, never having descended to Storms and other nature-faking contraptions. The straight organ program of an hour seemed to please the audience well enough, but the highest point in attendance was around 300 (except the August anniversary concert, which was an "event") often dropping to 50 or even less. Something might be done with these concerts, but that's not my worry. Mr. Barnard, of the commission, is fond of telling me about the old lady who came to the box office and inquired the price of admission. "Thirty cents," said the girl. The old lady fished down into her bag, and then eyeing the girl suspiciously, she asked, "Is it worth it?"

It was about this time that the personnel of the City council began to change. The terms of the original councilmen having expired, opponents of the city-manager form of government began to appear as members of the council. But my commission still continued intact.

Now a word about the status of music appreciation in Portland. A city of only 75,000, the one and only big city in the state, its location is such that it must, in a large measure, depend upon itself for cultural things. This has led to the formation of many art study clubs as well as singing and instrumental groups. It also led to the Maine Music Festival, inaugurated by Mr. William Rogers Chapman about thirty years ago. The Festival served to bring the most famous singers and players to Portland and this, coupled with some fourteen years of organ concerts (to 1924) had given the public a considerable background of appreciation.

It was not a sophisticated appreciation, for melody was valued above all else—maybe they're right, at that! Wagner was appreciated and enthusiastically received, but anything composed after Wagner was, in the main, a closed book. The efforts of contemporary composers to find a new path were seldom heard and then were roundly condemned by the majority. One of the factors leading to this situation, as was appreciated by the commission, was that Portland had never had an orchestra of symphonic proportions of its own and, aside from very occasional visits of the Boston Symphony, was without orchestral music.

Many abortive attempts had been made to establish an orchestra. One

such attempt led to the establishment, by the commission, of the Portland Municipal Orchestra with myself as conductor. An organization called the Portland Orchestral Society, led by a theater pianoplayer, had reached financial difficulties and the parting of the ways with its conductor. Its governing body appealed to me to take hold, and I referred them to the commission. As a result of conferences we formed the Municipal Orchestra, starting with 65 players—and \$500 debt! I had the satisfaction of conducting this orchestra for five years, seeing its membership grow to 82 players, receiving the financial support of prominent citizens, and watching its audience increase to respectable size. I do not say that the orchestra's playing was such as to cause the Boston Symphony to tremble in its boots, but I do say that the players had acquired sufficient skill to enable them to present a well-played and interesting program which smacked but little of the amateur. The contribution they made to the musical advancement of their City is of incalculable value.

In 1927, another generous gift from Mr. Cyrus H. K. Curtis enabled us to enlarge the organ and bring it up to date. This, of course, is of permanent value to the city, but it was of immediate value to the commission since it gave them a new and fresh talking point. Out of all this activity came an idea which I consider to be of real value and entirely practical in any city not over 300,000 population. And that idea was the Music Clubs Frolic.

Originally designed as a means of making up a deficit incurred by a too ambitious program embarked upon by the four largest music organizations, it proved an instant hit. The Frolic was presented in the local hotel ballroom with a program of acts presented in cabaret fashion and backed up by a hired dance orchestra. The acts were presented by talent from the music clubs, dancers from the dancing school, and assistance in staging and lighting by the Dramatic Guild. The Frolic's value lies in the spirit of co-operation it engenders among the performers and the physiological effect on the audience upon seeing musicians whom it has always associated with the dignified concert platform, lend their talents to the creation of the ridiculous and nonsensical. I suggest the idea as a means of breaking down the barrier that exists between audience and performer, as well as a way of piecing out a depleted treasury.

In the meantime, the complexion of the City council had completely changed. All the original men were out and those associated with the old form of government were in control. The terms of the members of my commission had expired and the members, all of whom were busy men, felt that they had about done their bit for public welfare and were willing to let someone else assume the burden. No criticism can be attached to them for this attitude, for they had worked long and hard. These men, Messrs. Linnell, Barnard and Payson, who had dragged municipal music out of a rut, who had seen to the organization and financing of a municipal orchestra and who had, in many other ways, given unstintingly of their time and high ability for seven years, were allowed to go without a single word of thanks.

A new commission was appointed and the result of that appointment is known to the readers of these pages.

One day I walked into the Hall and beheld a painter busily engaged in slapping gilt paint on the handsome walnut console.

"Who told you to do this?" said I.

"It's orders," said he, "from higher up."

All they need now is a spot-light and an elevator!

In conclusion, I have only a sense of gratitude for the experience that was mine during those seven years and a half. I went to Portland when 28 years old. There I brought my bride, there my children were born, and there, today, live many of my most valued friends. While the play was spoiled in its final scene, nevertheless it was great while it lasted.



—WEINRICH COURSE—

In addition to the information on page 265 of our May issue Mr. Weinrich's special summer course at New York University in July will discuss the various forms of the toccata, fugue, and choral prelude, from the historical and interpretative standpoint. While particular emphasis will be placed upon the Orgelbuchlein there will also be daily performances of modern music, by members of the class, affording an unusual study of all phases of interpretation, technique, and repertoire. Private lessons will be available for all, giving opportunity to develop any particular type of repertoire.

Classes will be held in Gould Memorial Hall where a modern 3m is available.

How the Covenant Does It

With a Poor Chancel Rebuilt into a Good One and a New Organ Installed a Cleveland Church Sets a Fine Example

THE CHURCH of the Covenant in Cleveland maintains a musical organization capable of the finest traditions in its field. This has been made possible by the fact that Dr. Philip Smead Bird is a great lover of the best in every form of art and appreciative of his ministry of music.

Mr. Charles Allen Rebstock devotes his entire time to the comprehensive program of the music of the Church. He has a four-manual Skinner and a paid chorus of forty-four voices, 16-10-8-10. In 1931 through the generosity of Mrs. Francis F. Prentiss, the new organ and a magnificent reredos were consecrated. Other members of the congregation made possible a complete change in the design of the chancel, affording a better direction of the choir from the console. In the former arrangement the choir faced the congregation, singing from a choir-loft or gallery at the rear of the chancel. The organ was located directly in back of the choir, with the organist directing with his back to them. This unfortunate arrangement was partly remedied by mirrors inside the chancel arch. In spite of these difficulties many choral works of large proportions were given.

In the new chancel the choir is seated in four stalls, two on each side, with the organ located in two chambers on opposite sides. Sopranos and contraltos occupy the stalls on the left, the men and the console are on the right. The console is located just inside the chancel arch, facing the women, with the men to the right of the console. Several arrangements of the choir were experimented with until it was found that better blending of the voices was secured by the present arrangement. This arrangement of the parts has many advantages; a women's chorus on one side, a men's chorus on the other; the chancel aisle being only thirteen feet in width, every possible solo combination is practical, excepting possibly a duet between contralto and baritone, the soloists sitting with their respective sections at the end of the stall nearest the congregation.

With the coming of the new chancel and organ, a broader program of musical Vespers was in-

augurated. This series of services begins the first Sunday in November and closes for the summer on the last Sunday in April. They run from 4:30 to 5:30 and are usually followed by a short organ program. Once a month, usually the first Sunday, an oratorio is given; another Sunday is given over to an organ recital by Mr. Rebstock.

The Christmas Carol Service is combined with the Service of Lights and is one of the unique services of the year. Each member of the congregation is given a candle upon entering the church. These are lighted by eleven men of the choir (representing the eleven disciples who carried the Light of Christ to the world) whose candles are first lighted by Dr. Bird from a large central candle on the altar (symbolizing Christ, the Light of the world). The church lights are dimmed while the candles of the congregation are being lighted. At a signal given by Dr. Bird, choir and congregation hold their lighted candles aloft and unite in singing the carol, "Holy Night." During the lighting of the candles of the congregation, Dr. Bird reads appropriate passages of Scripture. An old Moravian Carol, "Morning Star," is sung while the candles of the choir men are being lighted. The service of carols, ancient and modern, already referred to, precedes this Service of Lights and is arranged to lead up to the climax of the Light Service.

Another interesting service is that held in Christ Chapel on Christmas Eve, when unusual carols are read by Dr. Bird, interspersed with the playing of other wellknown carols, played by a harpist.

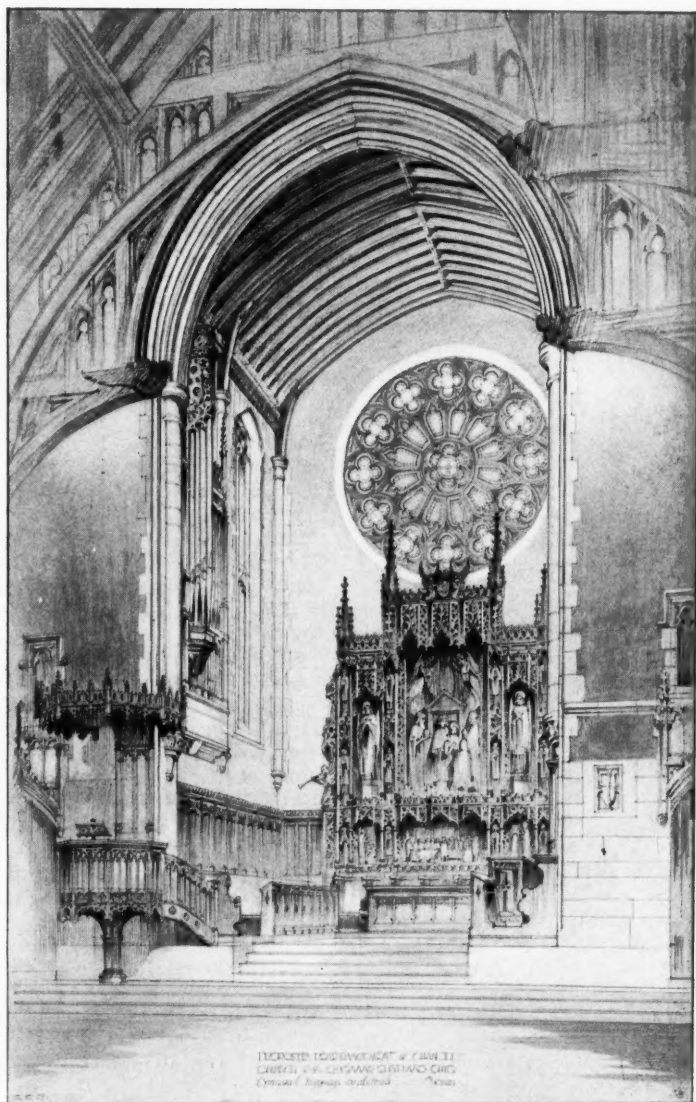
One Sunday of the month is taken by various glee clubs and other choral organizations. The Girls' Glee Club of Flora Stone Mather College (one of the units comprising Western Reserve University), the Girls' Glee Club of Wooster College, Acappella Choir of Oberlin College, Girls' Choir of Laurel School, Boys' Glee Club of Case School of Applied Science, and the Singers' Club, a men's chorus of a hundred voices, were the organizations appearing in the church this season.

Still another vesper is devoted to a Service of Prayer and Meditation with appropriate music, the whole service built around a central theme.

To make this program practical the organist found it necessary to have a paid chorus with two rehearsals weekly; to quote Mr. Rebstock: "Several rehearsals weekly accomplish finer results than a single rehearsal. It is not the amount of time spent in rehearsal but the repetition through a number of rehearsals that count. Long rehearsals are often attended by voice-strain. Our rehearsals start promptly at 7:30 and end promptly at 9:30. Each singer when he enters is given a hymnal and a folder containing the music to be used in that rehearsal. No time is wasted in passing or collecting music. After the music for the following Sunday has been given its final preparation, new music is given the following treatment:

"It is first read by all parts straight through, with little or no attention paid to dynamic marks, at least to only the more obvious ones; mistakes of notation and tempo are corrected in a second reading. By this time a general idea of the number has been gained. In a third reading emphasis is placed on tempo, diction, phrasing, enunciation, and breathing. The fourth or fifth reading is given over to an unaccompanied rendition to insure proper tone and ability to stay on pitch. If the number has an accompaniment, only the instrumental interludes are played. "I do not believe in stopping for every mistake; many mistakes are observed as quickly by those committing them as by the choirmaster and may not crop up again. The ability to read accurately is the first requirement to membership in our choir and possibly for that reason not many corrections in faulty reading have to be made.

"Every anthem is gone over in this way for several rehearsals before being given its final preparation for the service. Solo passages are rehearsed privately, never before the choir. No music is allowed to be taken out by anyone except soloists. Individual part rehearsals at home accomplish nothing, in fact often lead to misunderstandings. The harmonic relationship of the voice-parts in a regular rehearsal is necessary to a complete understanding of any choral work. Long-winded speeches by



THE CHURCH OF THE COVENANT

First made musically famous by Dr. Charles E. Clemens and now, since his retirement from active duties, by Mr. Charles A. Rebstock.

anyone (choirmaster included) are taboo at rehearsals. A choir gives its time for rehearsal of music."

Weekly conferences between pastor and organist are held to arrange the service. Purely business matters affecting the choir such as the selection and replacement of voices, the apportioning of the music budget and the salary schedule of the choir are decided by the music committee composed of three members of the session who meet in conference with pastor and choirmaster. This arrangement is considered a protection to the choirmaster.

Three churches are represented in the organization of the Church of the Covenant which took place

in 1920: Euclid Avenue Presbyterian, Second Presbyterian, and Beckwith Memorial Presbyterian. The buildings occupied by the Church of the Covenant are those of the former Euclid Avenue Church. Ralph Adams Cram was the architect and the buildings were dedicated in 1911. They are located in what is known as University Circle and are surrounded by the buildings of Western Reserve University and the Case School of Applied Science. Severance Hall, the recently opened home of the Cleveland Symphony Orchestra, is one block west of the Church and the Cleveland Art Museum a short distance north.

In the music history of the

churches who combined to form the Church of the Covenant, several names stand out prominently. Mr. Gordon Balch Nevin was for a number of years organist of the Second Presbyterian. Dr. Charles E. Clemens was organist of Euclid Avenue Church and later of the Covenant from 1911 to 1927; for thirty years he was a member of the faculty of Western Reserve University, the last nineteen of these as professor of music. During Dr. Clemens' term as organist the musical vespers of the church became nationally famous. They were formerly a part of the program of the University but were later transferred to the Covenant. He is a national figure as a recitalist and in his work in the church maintained a high standard of music at all times. He is now retired as Professor of Music at Western Reserve University.

In July 1928 Mr. Rebstock went to the Covenant after thirteen years in St. Andrew's Episcopal, Pittsburgh, where he was a member of the faculty of the George Westinghouse Highschool, as head of the department of music for eleven years.

The new organ of 85 stops playable from a four-manual console includes an Antiphonal Organ of six stops with Antiphonal 16' Pedal Bourdon, located in the west tower at the south portal of the church. An unusual feature is that a microphone and amplifier are located in the Choir Organ chamber and connected with loudspeakers in the cloister and vestibule to assist in the processions.

—C. H. A.

CHARLES A. REBSTOCK

COVENANT PRESB., CLEVELAND

See page 271 May T.A.O. for explanation of all abbreviations.

**h. Kostelanetz, The Lake
Cloister prayer, choral amen, call to worship, invocation, Lord's Prayer.

h-o. Franck, Prelude-Chorale-Fugue
w.h.o. 137th Psalm, Liszt

h-o. Rubinstein, Reve Angelique
Offering, choral ascription, prayer, choral amen.

m.u. Lead Kindly Light, Buck
h-o. Widor, Chorale Variations

Prayers and choral amens, choir vesper hymn, benediction, Dresden Amen, recessional, cloister prayer, choral amen.

h-o. Borowski, Adoration

**Bach, Prelude and Fugue Em

u. Ego sum panis, Palestrina

u. Ave verum Corpus, Byrd

u. Advent Motet, Schreck

Tchaikowsky, Andante Cantabile

Agnus Dei, Kalinikoff
 Das ist ein kostliches, Schumann
 Regeneration, Christiansen
 Glorification, Christiansen
 Bairstow, Toccata Pange Lingua
 Elgar, Son. G: Finale

Quem Quaeritis Pageant

**Chauvet, Procession St. Sacrament

u. Crucifixus, Lotti
 Ah Holy Jesus, Plainsong
 u. Alleluia, Palestrina
 u. Adoremus Te Christe, Brant
 Ravanello-j, Christus Resurrexit

The following explanation is taken from the calendar:

"The ancient trope called the Quem Quaeritis (Whom Seek Ye) is the very earliest form of mystery play, its most primitive version dating as far back as the eighth century. It is significant not only as a specimen of the liturgical drama of the early Christian Church, but also as a form of presentation to which students of drama like to trace the origin of our modern theater as contrasted with the classic theater of Greece and Rome."

"At first, the words of the Quem Quaeritis trope were sung responsively by the choir. By the tenth century, they were put into the mouths of monks or clergy representing the Marys and the angel. The participants wore ecclesiastical vestments, and the acting was of the simplest character, but the amount of dialogue increased as time went on; so that before the end of the twelfth century some churches presented what might be fairly called the forerunner of our modern one-act play.

"The action of the Quem Quaeritis as enacted in the medieval church

fell into three parts or episodes; the Entombment of the Cross, a ceremony in pantomime and music, which was performed on Good Friday; the Elevation of the Cross, also in pantomime and music, performed on Easter Sunday; and the Quem Quaeritis trope or response which followed the ceremony of the Elevation and in which the three Marys

and Peter and John come to the sepulcher of our Lord.

"This afternoon the three episodes are presented together. The church lights will be dimmed to denote the passing of time between the first two episodes from Good Friday to Easter Sunday. An hour or so should be imagined as the interim between the Elevation and the Quem Quaeritis."

The Processional

Some Practical Suggestions Resulting from Many Years of Practise in Perfecting the Opening of the Service

By MISS ELIZABETH VAN FLEET VOSSELLER

THE OPENING of a service in which a junior choir sings will be made more effective by a processional.

But processions are not always a success. There are so many pitfalls; ideals are not understood, or good technic is lacking.

Why a processional? What does it symbolize? A processional stirs the congregation spiritually, and symbolizes, "Let us go into the House of the Lord" (presumably for worship); "O Come, let us sing unto the Lord." So the entrance of the choir in a singing-procession suggests "singing-worship."

A processional is dignified by the use of a standard-bearer of some kind, either a Cross, or the Christian flag. Also on patriotic occasions, the national flag adds to the pageantry; but the order should always be: 1. the Cross; 2. the Christian flag; 3. the American flag. The Cross leads them all.

Now there are certain effects to be desired if the psychology is to be right. The far-away singing creates an attentive congregation, alert to hear; it puts them in the mood for entrance into worship. Therefore at the start place the choir as far away from the organ as seems practical. The musical result is safer with juniors if the processional is sung in unison, depending on the organ for the harmony, especially during the marching.

The organist requires a definite technic in playing the processional properly. Following the prelude, the processional requires a related key, or a strong modulation to announce the processional key thoroughly; otherwise the musical members of the congregation will be uncertain, unhappy, and the desired mood will be destroyed. The choir must be in pitch, so establishment of the key is imperative. After the prelude then, the organist should modulate directly into the processional, and either play

it through authoritatively as a whole, or suggest it in his modulation; but he must end his playing with a definite close on the keynote. After a short pause (a four-beat one) the choir should begin the processional from its position outside the auditorium. The processional leader, standing in front of the choir, directs the start and indicates the rhythm—opposite their natural step; that is, facing the choir, he should indicate the left foot with his right hand, and vice versa. If the choir is far away from the auditorium entrance it should begin to march immediately; but if near the entrance, it may do a stationary march—"left-right" until the leader indicates the forward step. It will march straight forward, head up, alert, and rhythmic, looking neither to the right nor to the left as it swings down the aisle, nor recognizing any friend in the congregation. The whole procedure should be most formal and dignified. If possible have the line led forward by a standard-bearer.

Now the organist must never lead in a processional while the choir is out of the stalls; let the choir lead until it reaches the choirloft and then the organist takes the reins.

The organist ends his prelude on the processional keynote and then stops. The choir takes it up by making its own start, without any attention to the organ. The organist should take up the theme, as soon as the choir begins, but with just the melody, and on the softest stop the organ possesses. The choir draws nearer, the organist following; he gradually adds a bit of alto, then tenor, then a soft pedal. Little by little the organ is built up, and is distinctly discernable when the choir reaches the interior of the auditorium. The pedal will prove a great support to the choristers. Between each stanza the choir should mentally affirm "left-right" before the next start, the organist stopping com-



MR. CHARLES A. REBSTOCK

pletely with the voices, and the choir depending entirely upon their own mental "left-right" for their attack of the next stanza. In this attack the choir, not the organ, must take the lead. The choristers must be taught to depend entirely on their own mental "left-right."

On reaching the choirloft the choristers sing a concluding stanza. Sometimes a descant is used here, which is always effective.

As the choir enters the stalls, the standard-bearer remains at the foot of the steps, facing the congregation until the final amen is sung, when he takes his place in the choir. The congregation should rise when the choir appears in the church, and may sing the concluding stanza of the processional when the choristers have reached the stalls. With strong congregational singing on the last stanza, the descant becomes doubly interesting for the climax.

If the distance from the starting place to the choirloft is long, it relieves the monotony and carries the choristers forward to use interludes between some of the stanzas—not every one, and not too many. During such interludes the choir marches ahead silently, and resumes its singing at the organ's close. This is especially satisfactory on a four-line hymn such as "Fling out the Banner" to the tune "Doane." An interlude between the 3rd and 4th stanzas will help. Also note the broken measure in this tune, which may give the choristers trouble between the stanzas when they use the mental "left-right." The little off-beat must be set in between; the left foot goes down on the first beat of the measure in the usual way.

A processional technic may be developed in the regular rehearsals week by week in this way:

After working on the processional or recessional hymn, rest the class by having them stand and sing it through to a "stationary march," using the mental "left-right" between stanzas. As they stand in the long rows of the classroom, it will be easy to detect the wrong foot, by watching the shoulders. Any irregularity must be halted at once. Avoid a noisy step, and any movement at the hips. The big boys and girls love to jazz the processional with an extra movement at the waist line. This must not be tolerated; it destroys all atmosphere of a church service.

To stimulate respect for this technic it may be helpful to instruct some big boy or girl with leadership qualities, to put the choir through

this drill; but remind them, as they face the class, that their movements must be opposite from the instruction they give the choristers.

Also when the rehearsal is over, dismiss the choir with the music of these marching hymns, and give them this opportunity to demonstrate their rhythmic ability, by marching out in perfect step.

Shall the choir sing their processional with or without music? Well, that is for the individual to decide. It seems to me books look more dignified, and prevent any appearance of a stunt. Personally, I like books in the hands of the choristers.

When the final rehearsal occurs, whatever else is omitted, do not neglect the practise of these marching hymns. They must go like clockwork, or much of the beauty of the service will be destroyed. Yes, it's

just routine, but it's routine that must be observed.

—NOTE—

*It was observed in the demonstration of the Ministry of Music Service for the Guild in Riverside Church, New York, as otherwise fully reported on page 209 of our April issue, that the choristers attained a pleasing regularity of step by touching the toe of each foot to the floor as it came even with the other foot in advancing. This device enabled the choir to advance with strength and regularity, devoid of hurry. Whether this is to be used in a processional depends, manifestly, upon the processional and its tempo. The effect, in Riverside Church, was pleasing from those who were trained to it and hence could do it neatly without overdoing it.—Ed.

Gregorian Accompaniment

Some of the Simple Rules that will Help the Organist in the Development of Faithful Gregorian Treatment

By FREDERICK W. GOODRICH

HERE are many organists who would like to accompany the beautiful liturgical services of the Catholic Church and would willingly accept such an appointment if they could be assured of one thing, namely, that they would not have to use Gregorian chant. To these individuals it seems something utterly incomprehensible and a style of music to be 'passed by on the other side.' They belong to that very large group of musicians described by the late Thos. Helmore when he wrote that "their ears accustomed to the affetuous sweetness of modern music, they are unable to appreciate the rugged beauties of Gregorian music." Others, a little more courageous, think they will take a chance and accept the appointment.

The first step that many of them take is to purchase some of the so-called accompaniments published by various firms. Many of these fearful and wonderful examples of how not to do it are not much help to the unfortunate purchaser. Dissatisfied with the results obtained, he probably turns to some of the various articles in books, dictionaries, and encyclopedias on Gregorian, only to be plunged into more confusion by the very mystifying explanations given by the blind leaders of the blind who have written the various articles. To attempt to understand Gregorian accompaniment from one

of these treatises is as hard as trying to propound an acceptable settlement of the European War-debt problem.

Is the accompaniment of plain chant then so very hard to understand and does its successful accomplishment present insuperable difficulties to the uninitiated?

The writer ventures to suggest that such is not the case and that it is possible to find a simple, understandable method that will provide a satisfactory accompaniment to this ancient and beautiful form of liturgical music. I venture to quote from my article on this subject in *The Catholic Choirmaster*.

First of all, what is the verbal and melodic material the organist is called upon to accompany? The verbal material is a large collection of texts in poetry and prose, exquisite in language, lofty in thought. The poetical texts are the simple meters of the breviary hymns and the sequences for the various solemn feasts. The prose texts are to be found in the glorious mass of antiphons, introits, graduals, tracts, Alleluias, offertories and communions of the gradual and antiphonal. All of this material is distinctly rhythmic but not in the same sense. Hymns and sequences with their easily perceived arsis and thesis are like the simple poems taught to the grade-school child. Such a simple example as the words of Sir Walter Scott:

"The way was long, the wind was cold,
The minstrel was infirm and old.
His withered cheek and tresses
gray
Seemed to have known a better day."

has its parallel in the breviary hymn, "Stabat Mater Dolorosa."

On the other hand the prose selections are more subtle in their rhythms, more like the lines of a Shakespeare or a Milton. Such an example is the very beautiful introit, "Os Justi," from the Common of Abbots. Here the arsis and thesis are not confined to single syllables, but cover entire groups of words, thereby necessitating a more involved interpretation.

The next question that arises is that of the melodies to which this great mass of verbal material is set. These are composed in one or another of the eight ancient scales that were in use in the Christian world before the introduction of our present major and minor scale. In the major and minor scale forms of the present day the pitch notes and the final notes are identical. Thus if the signature of the scale tells us that the key is, for example, A, we expect the final note of the scale to be the same. In the eight modes of plain chant this is not the case. Take for instance the first (Dorian) mode. The organist may interpret the clef line as C, but examination of the piece in question will show that the final note at the double bar or conclusion of the verbal sentence is D. Thus the scale according to the clef would be C, but the melody would run between D and D with this suggested harmonization of the scale.

If C as the pitch-note proved to be too high for the voices, and B-flat was selected as a better note, then the final would produce a scale running from C to C with the harmonization of the key of B-flat. Other modes require similar treatment. Thus if the clef-note of the second mode (Hypodorian) were considered to be A, the final would prove to be F-sharp, thus making a scale running from F-sharp to F-sharp with the harmony of the key of A; or if it were decided that the clef-note were G, then the melody would be found to run from E to E with the harmonization of G. One more example will suffice at this time. Take the seventh mode (Mixolydian), treat the clef note as G, and the final will be found to be D, thus producing a scale running between D and D with the harmony of the key of G.

Students of harmony know that every note of a scale bears its own harmony in the form of triads, sevenths and other higher chords, each one capable of inversion. However in the harmonization of plain chant it is generally conceded that the accompanying chords shall be restricted to the triads of the mode and their first inversions. This is in accordance with the spirit and practice of the period in which these melodies were composed and generally in use. This leaves sevenths, ninths, elevenths and thirteenths to be used as passing and auxiliary notes and not as essential parts of a chord requiring resolution in the orthodox manner.

Now if the texts of the melodies are carefully studied and the limits of the arsis and thesis carefully defined, these will be the points at which the fundamental chords will be placed. The most important tone of the arsis or thesis will bear the fundamental chord and this chord will carry all the lesser notes of the melody.

Much nonsense has been written about the problem of reconciling the musical and verbal accents. There should not be any trouble on this point. A little common sense and the use of modern methods of interpretation will usually get rid of this so-called difficulty. Let the Catholic organist follow these few simple rules in the accompaniment of the Gregorian plain chant:

1. Study the text and fix the places of the arsis and thesis.
2. Study the eight modes and get a clear understanding of their structure in the manner suggested.
3. Fix clearly the chords that may be used, and then use them with a scientific manner of progression. The work on Counterpoint by the late Charles W. Pearce lays these rules down in a very explicit manner.
4. Let the principal chords always come at the points of accent, and let them carry the less important notes of the melody.

—ROOSEVELT IN CANADA—

"Here is a surprise: There is a Roosevelt in the Brunswick Street United Church, next door to my home in Halifax," writes William Roche, one of our Canadian readers. "It is a two-manual, of fine tone, and a splendid instrument. Destroyed pretty well by the 1917 explosion, it was renovated by Casavant and removed to the newly-made organloft where it now sounds forth in a glorious blaze of tone. It is considered one of the finest organs in the city."

St. Justin's Organ

Notable Results in New Kilgen
Designed by Mr. Courboin

By W. H. BARNES, *Mus.Doc.*
Organ Department Editor

A FEW months ago it was my pleasure to write of a small organ installed by the Kilgen company in a large Catholic church in Chicago (St. Andrew's) which proved to be remarkably effective in filling the musical requirements of a spacious building which ordinarily would require a much larger organ. Now I wish to describe another Kilgen, just completed in St. Justin's R. C. Church, Hartford.

This is a cathedral type of building, with the size of the organ more in keeping with its surroundings. Both of these organs have been installed under the personal supervision of Mr. Charles M. Courboin, and especially the organ at Hartford has had many hours of this artist's time lavished upon it.

I suppose it is impossible for me to write in an unprejudiced manner of the work of Mr. Courboin, because I admire both his playing and organ designing so much. Many people can write specifications that look well on paper and which can be judged by theory—but there is only one final way really to judge an organ and that is to hear it. As I have said many times, there is no royal road to organ building, but one must have ears to hear and have the good judgment and discrimination to know when a good organ has been produced. Mr. Courboin has these qualifications and is not afraid to use his ears, after he has prepared a proper stoplist that looks well on paper, to aid in producing an organ that sounds well, in addition to looking well.

In regard to what is desirable and necessary in an organ for both church and recital purposes, Mr. Courboin and I are in such complete agreement that it is impossible to get up any argument.

When Mr. Courboin has been given an opportunity to finish an organ in complete accordance with his ideals, and with due regard to the building, and its acoustics, there is surely something worth listening to and writing about.

It is a real tribute to the Kilgen company that they were willing to cooperate with the exacting requirements of Mr. Courboin, to the extent of shipping pipes back to the factory, and making new ones to get precisely the results which he had in mind.

Having once obtained these results, they will know what is wanted in future installations. I have no hesitancy in saying that this example of Kilgen's work places them in the forerank of builders. I am sure this opinion will be shared by all really discerning organists after they have opportunity to hear this organ and use their ears to listen.

The church has a high degree of resonance and is ideal for the brilliant classic ensemble, and this organ is more nearly that than any other I have heard in this country. In fact I told Mr. Courboin, if Henry Willis were to hear this organ, and were given to such practise, that he would weep on his shoulder with joy or kiss him on both cheeks at hearing such an ensemble. Mr. Alfred Kilgen, upon hearing the organ for the first time, remarked to Mr. Courboin "This is the tonal ideal I have always had in mind, but which I have never known fully how to accomplish until you showed us the way." This organ is a real advance on the part of the Kilgen company and I am assured by them it will be their standard practise in the future.

To analyze the scheme in some detail, it should be observed that quite in keeping with the best practise, the Diapasons are kept fairly small in scale, 42 being the largest with the other three 44, 46, and 48 respectively. Fairly wide mouths are employed—either 1/4 or 2/9 of the circumference, or midway between 1/4 and 2/9; the pressure is 8". All the Diapason, Octaves and Mixtures are voiced very freely, with plenty of harmonic development, so that the Swell Mixture and Great Fifteenth can be let out to the limit, with an intensely brilliant yet thoroughly musical effect. The unison Diapasons however are not just big Gambas but have some velvet about them. The Octaves and upper-work are kept up quite brightly.

The 16' Spitzfloete for the Great double is extremely satisfactory, and is far preferable to the usual double Diapason, it seems to me. It tells in the ensemble, without muddying it. The outstanding feature of the organ is undoubtedly its extreme clarity. The very minimum of flute tone with any thickening effect is employed. The two pure tin Harmonic Flutes on the Great are copies of Cavaille-Coll's best work. The Choir Melodia is delightful as well as the Swell Stopped Flute.

The Swell Spitzfloete Celeste has that floating, mysterious, subtle character it should have and the Dulciana Celeste also. So there is sufficient

soft material of a truly sympathetic quality.

Among other particularly interesting stops is the Choir Rohrnasat, of stopped metal pipes that are particularly effective for a mutation rank. The 4' Gemshorn is ideal for the Choir ensemble, having something of the quality of a Geigenoctave, but more useful.

The Swell Mixture is regulated rather to top the full organ, including the reeds. It more than takes the place of a Clarion on the Swell, and is a really daring Mixture that would only be effective and proper in such an ensemble where the Diapasons and their Octaves have full harmonic developments to start with. I went into considerable detail regarding the new Kilgen chorus reeds in my description of the St. Andrew's organ; these reeds here are like St. Andrew's and are magnificent.

The Pedal is noteworthy for its lack of a booming Diapason. The Contrabasse supplies sufficient weight, and more clarity, and it seems to be in every way preferable to the former. There are ample softer stops derived from the manual registers, and an independent Bourdon and Trombone with their octave extensions.

The entire organ is under expression in three separate chambers, but sounds, with the shades open, with all the "bloom" the purist could want, clear and free as salvation.

Unless I am very much mistaken (and I hope by this time I know a good organ when I hear one) I believe I am safe in asserting that when this comes to be generally heard and known, it will be regarded as a high-water mark for an organ of this size, even considering that all conditions are favorable to producing such a result. The scheme is herewith reproduced for purposes of study, but the best way to study this organ is actually to listen to it. It should be an object lesson to those organists who want a brilliant ensemble, with extreme clarity, and plenty of soft effects of really sympathetic quality—all with less than forty sets of pipes.

HARTFORD, CONN.

ST. JUSTIN'S CATHOLIC CHURCH
Geo. Kilgen & Son Inc.

Specifications by Charles M. Courboin

Data furnished by Mr. Courboin
V 37. R 39. S 52. B 13. P 2688.

PEDAL: V 3. R 3. S 12.

32 Resultant

16 CONTRABASS 44

BOURDON 44

Spitzfloete (G)

Lieblighgedeckt (S)
8 Contrabass
Bourdon
Spitzfloete (G)
Lieblighgedeckt (S)
16 TROMBONE 44
Posaune (S)
8 Trombone
GREAT: V 10. R 10. S 12.
EXPRESSIVE
16 SPITZFLOETE 73
8 DIAPASON-1 42 73
DIAPASON-2 44 73
HARMONIC FLUTE 73t
GEMSHORN 73
4 OCTAVE 56 73
HARMONIC FLUTE 73t
2 2/3 TWELFTH 73
2 FIFTEENTH 73
? Ripieno Maggiore
8 TROMBA 73
Chimes (S)
SWELL: V 15. R 17. S 18.
16 LIEBLIGHGEDECKT 73
8 GEIGENPRIN. 48 73
STOPPED FLUTE 73
FLAUTO DOLCE 73
FLUTE CELESTE 61
SALICIONAL 73
AEOLINE 73
VOIX CELESTE 73
4 GEIGENOCTAV 73
FL. TRIANGULAIRE 73
III MIXTURE 183
15-19-22
VII Ripieno
X Ripieno Fondament
16 POSAUNE 73
8 TRUMPET 73
OBOE D'AMORE 73
VOX HUMANA 73
CHIMES 25
Tremulant
CHOIR: V 9. R 9. S 10.
8 DIAPASON 46 73
DULCIANA 73
UNDA MARIS 61
MELODIA 73
VIOLA 73
4 FL. TRAVERSO 73
GEMSHORN 73
2 2/3 NASARD 61
? Ripieno Minore
8 CLARINET 73
Tremulant
COUPLERS 21:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Combons 31. Manual combons control also Pedal Organ combons, at organist's option.

Crescendos 4: G. S. C. Reg.

Cancels 5: P. G. S. C. Tutti.

Reversibles: G-P. Full Organ.

Onoroffs: Pedal combons on manual pistons. 16' manual stops off (affecting also register crescendo and full-organ reversible).

Blower: Orgoblo.

The crescendo-arranger idea is carried a step further and each shoe has its sliding indicator to show how far open it is at all times. Thus the sliding tablet has engraved upon it the name of the chamber, and the indicator for each shoe stands vertically directly under the notch for the shoe, so that when a sliding tablet for the Great shutters is moved into a notch it is then standing directly over its indicator. At the right of these indicators and sliding tablets is a larger indicator to show the position of the register-crescendo shoe, which obviously is never used for any but register-crescendo purposes. Each indicator is marked so that positive and exact positions can be easily noted.

For the benefit of junior readers it might be said that the Ripieno is a Mixture built exclusively of tonic and dominant, without mediant, etc. In the present instrument they are borrows, and since neither derivation nor context is given it might be well to eliminate them from consideration. We believe this may be the first instrument of the kind to employ them strictly as borrows.—T.S.B.

The Courboin Recital

Impressions at Close Range of a Newspaperman and Organist

By REMICK D. CLARK

IT WAS indeed a real privilege to be invited by Mr. Courboin, to sit at the console and watch him play the recital, a recital more noteworthy for the fact that the instrument was a Courboin-designed one, reflecting his individuality as a designer as well as a master organist.

I wish every young organist in the land might have been with me, to watch him paint his pictures of tonal color. The swiftness and broadness of his stroke, at times would astound you and you would wonder how far he could go, but like all master painters the final effect was wholeness of beauty.

Here is a picture I would like the young organist to get of Mr. Courboin and his art. When Mr. Courboin steps to the console, that's as far as he goes. He, I think, realizes that he is only the medium by which those hands and feet are brought to the console, there his duty ends, for art steps in. The one thing that impressed me was his absolute forgetfulness of self, which makes for his wonderful flexibility of hands and feet, a lesson I think we all should

learn, for if we go to the organ-bench with the idea, here I am, listen to me play, see what I can do, art goes out the window. "For he who loseth himself for my sake shall find himself." Change that to read, for art's sake, and think it over, get it and get it hard and you will be surprised how soon you will find yourself.

Next I would like to give you a picture of his technic in the use of the crescendo pedals, which, in my humble opinion, was one of the best pieces of work I have ever witnessed. What does swell-shade mean to you, more power to your organ? To most of us, I think, yes would be the answer. Not so with Mr. Courboin. Did you ever watch a beautiful sunset, with all its grandeur of color, see it fade and the coming on of a glorious moonlight night, with all its different shades? Such was my impression of Mr. Courboin's use of the crescendo pedals; the balance and shadings of the artist, like the sunset is beyond the power of the human mind to describe, but worthy of all to try and duplicate. In his use of these accessories, the organ becomes a veritable color organ, with shading and color blended at the organist's will and the wondrous surges of harmony flowing out into space, feasting the ear as the chords of color delight the eye of the beholder of the color organ.

Remember there is a vast difference between listening and hearing; be sure to hear what you play. Mr. Courboin hears that which he plays and that is one of the secrets of his marvelous shadings. They say he plays from memory, ah yes and more, he plays from within, therefore the soul of the artist is poured out into his music.

The program opened with the Grand Choeur Dialogue by Gigout with its brilliant martial theme tossed back and forth like a mighty echo. The fortissimo was simply thrilling, with extreme clarity from top to bottom in the tonal structure, and perfect evenness all the way through.

Then came the lovely Ave Maria by Schubert, in an arrangement by Mr. Courboin with a section which had a counter-melody on the Chimes.

The Allegretto by De Boeck was whimsical and pert.

The climax of the evening however was the Bach Passacaglia in which the entire color scheme of the organ was called into play. It was clear and precise to the utmost and reached a climax of indescribable grandeur and brilliance.

The Aria by Bach followed and

then came the majestic and glorious Chorale No. 3 of Franck, of which one listener said, "It sounded as if Franck was talking to Courboin and inspiring him during his performance."

The Abendlied and Sketch by Schumann followed, in which the organ showed a delicious Spitzfloete, Celeste, and Unda Maris. The Sketch was a snappy and marvelous piece of registration and what a happy little Imp it turned out to be, as played by Mr. Courboin.

In the Tristan and Isolde of Wagner, another angle of the possibilities of this organ was shown. The shadings were wonderful. It sounded to me more effective than some of the orchestras.

Mr. Courboin was then asked to improvise on the "Ite Missa est" of the closing of the Mass, and he displayed an uncanny musicianship as well as showing various tone qualities of the organ. The closing number of the recital was the Allegro from the Widor Sixth dedicated to Mr. Courboin and was played with a truly magnificent majesty fit for a European Cathedral. It was a wonderful recital, never to be forgotten.

The choir, under the direction of Mr. T. Francis Crowley, organist, sang the "Credo" from the "Mass Regina Pacis" of Yon most acceptably, a local organist assisting at the console.

In my estimation this instrument is by far the best Kilgen ever turned out. It is Mr. Courboin's ideal of an organ and it is certainly superb. Not only does it have a magnificent ensemble but it also has some of the most exquisite soft stops I have ever heard.

Rev. Francis Nolan is to be congratulated not only on this magnificent instrument but also upon his beautiful church, it is one of the finest examples of Romanesque architecture in this country. There were over 1100 persons present at the recital, who paid an admission fee of \$1.50—proof that people will pay. Organ recitals are given free far too often for the good of the profession.



—HOTEL DIRECTORY—

The 1933 edition of the Hotel Red Book, an official directory, is now available. The book lists 18,000 hotels in U. S. A. and Canada, with full particulars of management and rates.

—BROOKLYN, N. Y.—

The Kilgen in Emmanuel Episcopal Church, Sheepshead Bay, was dedicated April 21 by Charles M. Courboin.

Another Small Three

Here's an Organ only One Rank
Larger than Dr. McKinley's

HERE is another small organ that is but 68 pipes larger than the instrument Dr. Carl McKinley discussed on page 256 of May T.A.O. Playing an organ for an hour or two does not by any means reveal its qualities as does playing it for several months, so this is no attempt to deal with the present organ as Dr. McKinley dealt with the other.

A comparison of sizes is interesting. The first line gives the organ built by the Aeolian-Skinner Organ Co. for the Parish House of Old South Church, Boston, to the requirements of Dr. McKinley; the second line is the organ built by Henry Pilcher's Sons Inc. for the Fourth Church of Christ Scientist, New York City.

V 14. R 15. S 33. B 19. P 1102.

V 16. R 16. S 38. B 22. P 1170.

The New York organ is larger by 68 pipes, three borrows and two voices, though it is larger only by one rank. It is interesting to notice that the New York specification does what Dr. McKinley said he would undoubtedly do if he had his own instrument to plan over again, namely draw a 16' string on the Choir since the pipes were already available there. Another interesting feature is this combination which Dr. McKinley especially mentioned on his instrument:

16' Salicional
8' Geigen Diapason
Melodia
Gemshorn
Dulciana
4' Dulciana
Gemshorn
2 2/3' Dulciana
2' Gemshorn

Which may be approximated by the following on the Science organ:

16' Salicional
8' English Diapason
Gedeckt (or Clarabella)
Salicional
Dulciana
4' Dulciana
Salicional
2 2/3' Dulciana
2' Salicional (or Dulciana)

And this by no means intends to say or says that the two would sound very much alike; sound is not a matter of printer's ink but of voicing.

In the Pilcher organ we have a Salicional unified on the Swell and a Dulciana on the Choir, both at 16', 8', 4', 2 2/3', and 2', and both available on the Pedal at 16' and 8'. The

Pedal is also unique for its experiment of using a 32' Resultant derived from a Dulciana and Salicional, in an effort to get still farther away from the hootiness of too much flute in the Pedal. A step in

NEW YORK, N. Y.

FOURTH CHRISTIAN SCIENTIST

Henry Pilcher's Sons Inc.

V 16. R 16. S 38. B 22. P 1170.

PEDAL: V 2. R 2. S 11.

32 Resultant
16 DIAPASON 32
Dulciana (C)
SUB-BASS 44w
Gamba (G)
Salicional (S)
8 Dulciana (C)
Grossfloete (G)
Sub-Bass
Gamba (G)
Salicional (S)

GREAT: V 5. R 5. S 6.

UNEXPRESSIVE

8 DIAPASON 73

EXPRESSIVE

8 GROSSFLOETE 85
CLARABELLA 85
GAMBA 85m16'
4 OCTAVE 73
Grossfloete
Tremulant

SWELL: V 7. R 7. S 12.

16 SALICIONAL 97m
8 ENG. DIAPASON 73
GEDECKT 85
Salicional
VOIX CELESTE 61
AEOLINE 73
4 Gedeckt
Salicional
2 2/3 Salicional
2 Salicional
8 CORNOPEAN 73
VOX HUMANA 61
Tremulant

CHOIR: V 2. R 2. S 9.

16 DULCIANA 97
8 Dulciana
Clarabella (G)
Gamba (G)
4 Dulciana
Clarabella
2 2/3 Dulciana
2 Dulciana
8 FRENCH HORN 73
Tremulant

26 Couplers

26 Combons

CONTENT

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.
B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.
P—PIPE: Pipe-work only, Percussion not included.

the right direction is taken in the use of 16' Dulciana and Salicional in the Pedal, of course with the excellent 8' borrows from these same sources. Loud 8' material in the average Pedal Organ is almost a complete loss, whereas soft 8' and 4' borrows, especially from string sources, are delightfully useful to help pedal passages rise above a growl.

My taste heartily approves the elimination of 16' flutes on the manuals, though I do not agree with the purchaser in requiring his Great Diapason forever beyond the realms of expressive passages—and no less eminent musicians than Dr. Barnes himself, Editor of our Organ Department, and Dr. McKinley, agree with me on this point in small organs.

Since the Great expressive material is enclosed in the Choir chamber, the Great duplexes to Choir are in reality Choir registers. The Choir French Horn is a fine example and highly useful in the Choir Organ ensemble.

One other feature and I close without intruding further into Dr. Barnes' eloquent realm. The organ case is one of the most unusual I know, though the photograph gives no indication of it, a fault we cannot charge to the photographer, as there is something attractive in the auditorium which a camera does not seem able to record. The main body of the auditorium with its rows of benches facing forward is flanked on three sides by a floor section that begins one step higher and is only moderately inclined as it recedes, with the rows of benches facing toward the main section of the floor.

The organ case is of dummy pipes, made of metal I believe, and not round but square or oblong, with the feet following that same pattern. These peculiar pipes, against the tone of the wood-work and wall and ceiling treatment produce an effect as delightful as it is unusual. Henry Pilcher's Sons Inc. thus have yet one more distinguished installation to their credit in New York City.—T.S.B.

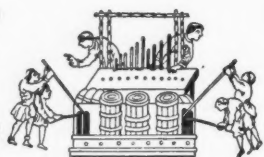


—LAWRENCE, KANS.—

University of Kansas gave Charles Sanford Skilton's "Ticonderoga" its premiere early in May in honor of his 30 years as professor of organ and composition in School of Fine Arts; the work is for men's voices, with orchestral accompaniment. Mr. Skilton's Fantasia on Indian Themes, for orchestra and cello, was also performed.

Notes &

Reviews



Editorial Reflections

Problems and Solutions

IF WE CAN approach an unpleasant problem remembering that humanity in spite of its best efforts makes serious errors occasionally, and in spite of these aggravating errors is in the last analysis well intended, we can render a better verdict.

An organist of splendid reputation has been released under circumstances that have some unpleasant aspects. When the clouds cleared away so that we could take a second look it appeared to be but another case of an eminent organist who was unappreciated. That was not the first time nor will it be the last. For that matter, when it comes to critical judgments rendered against organists, we ourselves are the worst offenders in our criticisms of each other. We need not worry too much if a minister suddenly gets critical ideas of his own.

We have the signed statement of the minister that the change was contemplated two and a half years ago, before he and his church had ever heard of the new appointee. "It is absolutely unfair and untrue," says the minister, to say the appointee in any way approached the church. The church's contract with its organist called for sixty-days notice; the church gave one hundred and thirty-five and considers it has done a noble thing.

"The session wants it made clear that in making this change," writes the music-committee chairman, "there is no intention to criticise the services of the present choir . . . the cooperation which the choir has always given in every way is heartily appreciated. The change has been decided upon because, in addition to providing for

the music programs for the services of the church, the new method offers a program of church contact and work, especially among the children and young people, which the church cannot institute in other ways."

That is a neat compliment to all five musicians, and it seems to me to be more genuine than the five persons can realize at the moment. But the last sentence is untrue, and was made without due thought. The church did not consult very many eminent organists or it would have known that junior choirs can be and are being successfully conducted by hundreds of organists all over America. The leader in the work among young people is none other than Miss Elizabeth Van Fleet Vosseller whose work with the Fleming-ton Children's Choirs will go down in history and live for centuries.

But this church, very commendably I believe, was searching for a chorus, a chorus in which the young people of the congregation could be interested, and its only mistake was in thinking Congress had issued a patent on choruses and they could henceforth be organized successfully only in one way. The subject was evidently not discussed with its organist, who had served for sixteen years with eminent satisfaction according to the music-committee chairman's own written statement.

Why did the session not discuss it with him, and give him opportunity to say whether or not he felt capable of working with a volunteer chorus, or, feeling incapable or unsympathetic, whether he would study with those who could show him how, and change his attitude to one of sympathy? After such a conference, the session through its music-committee chairman would then be telling the truth instead of a falsehood—a falsehood, we must remember, founded not on intention to deceive but purely on ignorance. Our high and mighty rulers who lord it over us proclaim that ignorance of the law is no excuse, but every honest man knows that ignorance of the law certainly is a perfectly legitimate excuse in many circumstances. I can hardly think it is now. I think what happened was that the minister or the session or the congregation was sick of the same musical regime after having had it for sixteen years and wanted a change. I wish they had gone to their five musicians on that basis two years ago instead of only two months, and kept them informed openly of every move since then. That would have been the kindly thing to do.

"I have been directed to arrange for a reduction of thirty dollars in your compensation for the balance of your contract period," writes the chairman.

When churches go back on their written word for the sake of money, I have nothing further to say. "This can be done without cancellation of contract," they wrote on April 17th. A mean threat and they knew it.

Comment is unnecessary, other than to say that there is nothing divine but God, nothing sacred but the will of God, and when churches have for centuries called their services divine and sacred we must excuse them for thinking no laws laid down by Christ are intended to bind them when it might cost them a little money.

Sage Advice

If there is one enterprise upon earth that the quitter should never attempt, it is advertising. Advertising does not jerk—it pulls. It begins gently at first, but the pull is steady; and it increases day by day and year by year until it exerts an irresistible power.

—JOHN WANAMAKER

And so it is proper and Christian to threaten to cancel contracts unless the victims peacefully accept a liberal reduction and then get out entirely several months hence.

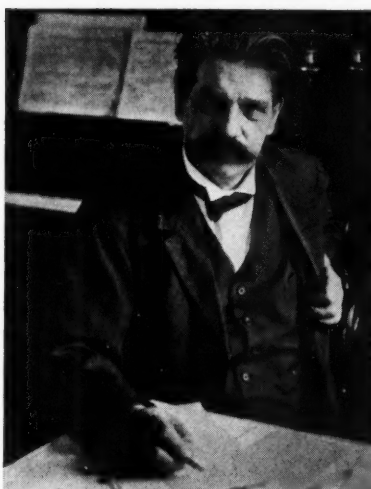
In this case the victims first learned of their replacement from friends on the street, not from the church; and that is not the kindly way to do an unpleasant thing either.

So much for that phase of it. Another and much more serious phase was the thought that the new appointee or his friends had worked the change of heart and secured the position. We are most grateful to the minister of the church for his courtesies in answering questions he knew we had no right to ask. But I have seen tremendous good accomplished time after time by the man who now stood accused of treachery in the profession, and it seemed necessary to find out something about it; neutrality is mere cowardice. Neutrality in any vital cause is always cowardice.

"It is absolutely unfair and untrue," writes the minister. The new appointee was sought by the church. Their plans to change their music were being vaguely formulated long "before we even knew there was such a work," writes the minister; "they came into our situation only after inquiry from us and as a result of a



MR. SETH BINGHAM
organist of the Madison Avenue Presbyterian, New York City, who directs one of the largest and most successful volunteer choir organizations in the Metropolis. Mr. Bingham conducts one of his orchestral compositions at the Guild's Cleveland convention.



DR. ALBERT SCHWEITZER
the noted Bach authority whose autobiography has been translated and is now available to American readers. Dr. Schweitzer has recently returned to his hospital duties in Africa.

direct invitation."

That is splendid. Here is a man doing tremendous good for organists. I have dozens of letters from organists to testify to this. Of course he is not the only man, any more than *The American Organist* is the only good organ magazine worth buying. But when rumor violently attacks, it is the duty of all men who love fair play to energetically search out the truth and once having found it loudly proclaim it.

And isn't our organ world more delightful to our hearts when we realize that there is no uncharitable attitude being promulgated anywhere within its own ranks? I think so.

The organ world is in a process of evolution, even as all others. We all recall the days when our educational program consisted of organ practise and we let the business of choir training take care of itself; and it did fairly well. But today every conservatory is giving equally as keen attention to choir training, and very few of them are making the mistake of thinking choir training is a matter of looking pretty with a baton; the baton is a silly toy; the real foundation of choir training is the ability to make voices sound well. I believe my pet aversion is a book on choir training that contains lady-like diagrams on how the baton should move for each and every rhythm, each and every effect. To me that is idiotic. Does anyone think Mr.

Stokowsky concerns himself with such thoughts?

Miss Vosseller did the original pioneer work in America in teaching organists how to make voices sound well. She is still doing it. She began with the voices of children and she found it so engrossing that she never left that realm.

My personal taste is against a quartet choir and equally opposed to children's choirs anywhere but in the Sunday School. If a church cannot afford the fairly expensive choir of twelve or sixteen trained voices, producing cultivated tone that does not drive a musician out of the church, the next best thing is the volunteer chorus of young people: My own career was spent with all types. I began as assistant to that clever genius the late Mr. Bauman Lowe with a chorus of trained voices adequately paid; this was followed with two churches where I had volunteer choirs to deal with, one supported by a quartet; then a period of years with quartet alone, followed by quartet combined with a group of volunteer young people; and finally a paid chorus of sixteen professional singers and serious students. And when the church decided to go back to a quartet I decided to call it a day, for such is my disgust with churches that spend plenty of



MR. ROSSETTER G. COLE
of Chicago and New York whose *Pioneer Overture* graces the symphony program under his own baton. Mr. Cole is an organist and teacher of composition in Chicago during the winter and in the summer he is head of Columbia University's summer session in New York.

money on half-hour sermons which no one wants to hear and has no money left to maintain its paid chorus which invariably drew in our case from four to eight times as many for every one of its services as the sermons drew.

I think our church services exist for man, not man for the services. There is nothing divine about them, nothing sacred. We are rather loose in our sense of what is divine and sacred if these things can be foisted off on us as such. The ill of it is that being taught to call our church and its services and its minister slightly divine and sacred is merely walking into that feeble state of mind where our church service need no longer minister to mankind but must be ministered to by mankind. If Christ of His own testimony could come to minister and emphatically not to be ministered to, how can the church, claiming to follow Him, reverse the process?

In this connection my readers will be deeply interested in the autobiography of Dr. Albert Schweitzer who has been and is both organist and preacher; his discussion of the honesty phase of religion is a masterpiece. All who respect the church and realize its importance in the welfare of mankind should mark well Dr. Schweitzer's comments. He is

one of the truly great men of our time.

Those who are interested seriously in their future careers as church organists should take note that nowadays churches are making changes with first thought not on organ playing but on choir work. I fear there are already too many organists perfectly competent in voice culture to make it very easy for any organists who are competent only in organ playing. Fortunately, it is easier to learn the art of voice training than that of organ playing. The moral is obvious.

The whole profession deeply sympathizes with its distinguished fellow-member who has been sacrificed. His contribution to church music has been too great to be overshadowed by the present unpleasantness. When he remembers that even such perfect organ playing as Mr. Lynnwood Farnam evidenced at the height of his career was unappreciated by a great New York City church, he will no longer be concerned that he too has been released, even as Mr. Farnam was.

—t.s.b.—

The question of the circulating library crops up for discussion. It is one of those bright ideas that lead their friends into trouble. We have our fine anthems merely because a publisher has been willing

to put his own money into the engraving of them; we have contributed our minute share only in the money necessary to buy copies for our chorus. It is hard work, sometimes, inducing a church to keep its choir library up to date. If the circulating library is permitted to do business among us, it will be much harder work for all of us.

The first result will be that the American Society of Composers Authors and Publishers will take considerable delight in notifying every organist in America that henceforth any composition under their control may be played in church before a paid audience or anywhere in public only upon payment of a performance fee, and at the same time similar notices will go to every choral director, and Mr. Mueller's two fine choirs will pay a handsome fee to the Society for the privilege of giving their concerts annually, and so will every other choir in America that indulges in an occasional choir concert.

Such a demand has already been attempted in England. The copyright law gives the owner of the copyright the complete ownership. So far the American Society of Composers Authors and Publishers has levied no tax against organists, even in paid recital work, nor against choirs, even in paid choir concerts; but just as certainly as the organ profession or the church permits the injustice of the cir-



MR. PHILIP JAMES
conductor of the Little Symphony regularly broadcasting over WOR, a retired organist who won a \$5000 prize for his humorous orchestral composition to be played under his baton by the Cleveland Symphony for the Guild.



DR. CARL MCKINLEY
of the New England Conservatory faculty, organist of the Old South Church, Boston, a composer who has had unusual success with his orchestral compositions, one of which he conducts for the Guild concert by the Cleveland Symphony.



MR. LEO SOWERBY
of St. James' Cathedral, Chicago, one of the great hopes of the world of composition in America, who will direct one of his own orchestral compositions in the concert of the Cleveland Symphony for the Guild.

culating library to function among churches, just that certain we may be that every one of us will find ourselves faced with the necessity of paying a fee or staying out of the concert field.

In our October pages we announced that the broadcasting stations of America had been forced to agree to pay \$1,500,000 this year to the Society; next year they will pay \$2,000,000, and the year after that another \$500,000 will be added.

Now if the churches or the organ profession are not determined to play fair with composers and publishers, and keep the circulating library out of church activity, we are forewarned as to what will happen. The Society has the right to do it. That it has not required performance fees from church choirs and organ recitals has been entirely due to its broad-minded courtesies extended to us. I have so little sympathy with this circulating-library effort that I will spend no time in discussing the ethical phases of it. It is much quicker merely to point to the legal. I suggest that every organist hearing of any church that uses a circulating library instead of paying for its anthems send the name of the church and its address to the American Society of Composers Authors and Publishers; if we assist the Society in maintaining its rights, the Society in turn will undoubtedly levy the perform-

ance tax only on such churches and organists as are dealing unfairly with its rights. If you do not know the Society's address send your data to our office and we will gladly forward it. Our American composers and publishers must be protected.



—COPYRIGHT—

The American Society of Composers, Authors, and Publishers is now representing the copyright claims of affiliated organizations in France, Germany, Great Britain, Italy, and eleven other countries. There are also five other copyright-controlling groups in America. "Each and every public performance for profit of a copyright music composition, without proper license from the owner of the copyright, constitutes an infringement," says the A.S.C.A.P. bulletin.

According to the New Yorker, A.S.C.A.P. collected two million dollars for its members in 1932 and expects four and a half millions for 1935, on the sliding scale that was

won after bitter opposition from radio groups. That same journal is responsible for the statement that Victor Herbert in 1913 was the prime mover in this idea.

The idea of paying for the privilege of performing a piece of music that was already bought and fully paid for for the very purpose of public performance was so new a dozen years ago that it was vigorously denounced at first, but the whole thing has reflected an incalculable benefit on composers and publishers, and on the entire music industry.

So far the church and concert organist has not been affected, and perhaps may not be for many decades, as the chief effort of A.S.C.A.P. has wisely been to protect the property rights of composers and publishers against the enormous raids made expressly for profit by radio broadcasting stations. These stations have demanded and secured hundreds of dollars an hour from advertisers, but they had to be driven by sheer force to see the justice of paying a few cents for the compositions that made it possible for them to in turn get the hundreds of dollars they were demanding.



—VAN DUSEN—

Two Van Dusen pupils won the preliminary contests of the N. F. M. C. in Chicago, Burton Lawrence in the young-artist class, Wilbur Held in the student-musician division. S. E. Gruenstein, Editor of the Diapason, was one of the judges.



MR. EDWARD EIGENSCHENK of the faculty of the American Conservatory, Chicago, whose annual recital tours have made his name and fame known in all sections of the country. Mr. Eigenschenk gives a recital for the Cleveland convention.



MR. HUGH McAMIS of All Saint's Church, Great Neck, Long Island, and private concert organist to a select few of the lavishly-equipped estates in that wealthy suburb of the Metropolis. Mr. McAmis lived and studied in Paris for several years and gained distinction for his Parisian reports in *The American Organist*. Upon his return to America he became municipal organist of San Antonio, retained splendid audiences through his entire period there without descending to the depths of organ literature, and then established himself in New York City. He plays a recital for the Guild in Cleveland.



MR. ARTHUR B. JENNINGS of the Sixth Presbyterian, Pittsburgh, whose recitals have won him universal admiration and who plays for the Guild in Cleveland.

SIGFRID KARG-ELERT

Nov. 21, 1879 — April 9, 1933

One of the greatest poets of all time in the realm of organ composition has written his last measure. After a first illness that sent him to a sanatorium he rallied somewhat, but recovery was only temporary, and in Leipzig on Sunday, April 9th, he passed peacefully away.

It is too late to regret now that we in America could not stand the ridicule implied in the publication of the letters and British comments in England, too late to regret that we did not acclaim him in America as a composer and forget that he was not both composer and performer. It seems only too certain that his death results from a break-down brought on acutely by the depth of his feeling over impressions given him after his tour had been completed and he had returned to his home in Leipzig. His condition was such that his classes in the Leipzig Conservatory were discontinued in January 1932.

We can do no better than to quote from Musical Opinion, London:

"From the ashes of his pitiful end, Karg-Elert, the creator of beautiful things, rises indestructible. He was a tireless writer and leaves a mass of work of all kinds—songs, choral works, piano and harmonium music, pieces for wind and string instruments, works for chamber and small orchestras. It is all highly finished, and most of it has originality and power. Yet it seems almost certain that his place in history will be as an organ composer.



MRS. DOYNE C. NEAL
dean of the Missouri Guild, who represents not only a neighboring chapter but also the ladies of the Guild in her recital for the Cleveland convention.

"From the moment that the Sixty-six Chorale Improvisations appeared it was evident that a new star had arisen for organists. Later work deepened the impression. The large-scale compositions that followed, such as the Symphonic Canzone and Symphonic Chorales; impressionistic pieces, like the Pastels; the luscious Cathedral Windows; the Partita in which he returned to the traditional manner; and the fine series of late works, the Triptych, the Kaleidoscope, the Music für Orgel—all this, together with a quantity of smaller but not less interesting pieces definitely place him among the elect in the literature of our instrument.

"The passage of years may reveal the presence of mannerisms and show places where his work fitted the taste of his day a little too well to be lasting and satisfying; but as a whole his creations must stand. They present that rare combination of originality, quantity and variety which signalises the truly great opus. Some unpublished works remain.

"English organists may remember with pleasure that they consistently upheld Karg-Elert during his lifetime, and almost exactly three years ago accorded him an unusual gratification in the form of a ten-days fes-

tival of his organ music. He visited London for it, when the fruit trees at Kew were in blossom, as they bloom again now. At least he has been able to leave us with the knowledge that he was recognized in the English-speaking countries as the greatest organ composer of his time."

Would it be too late for American organists to pay tribute to him on the anniversary of his birthday, and have through November 1933, especially between Sunday the 19th and Saturday the 25th, innumerable recitals and services devoted to the playing of his compositions, with the recitals centering whenever possible on his birthday, the 21st? His name will live long after ours have all been forgotten. We can now do nothing for him, though he can and will do much for everyone who plays his beautiful creations; yet we can, in the programs suggested, reflect our homage to a great composer and thus give a little comfort to the widow he has left behind him, and to the daughter who accompanied him on his American visit.

Dr. Karg-Elert was in reality not an organist; we believe he never regularly played anywhere even as church organist, though of course he was familiar with the pedal-clavier, chiefly through his use of a two-manual and pedal harmonium. He was accepted enthusiastically in England and America as a great composer, but his own Germany acknowledges no great composers for



MR. ARTHUR W. POISTER
who ought to be called Arthur Bach Poister for his tendency to play a Bach program on the least provocation, which he does so famously that he has won a high reputation on that alone. He is professor of organ at the University of Redlands, where he gave twenty Bach recitals between Nov. 10, 1929, and the following Feb. 19. He travels more than half-way across the continent, just to give another Bach recital, for the Cleveland convention.



MR. HERMAN F. SIEWERT
who helps the Californian sweep the whole country in to Cleveland by coming up from Florida to play his recital for the convention; he is organist of Rollins College and All Saints' Church, Winter Park.

the organ other than Bach and Reger.

Those who view the concert career as an enviable triumph should be warned by its dire results; Dr. Karg-Elert was evidently none too strong when he undertook his tour and the speed with which it had to be carried out, the expenditure of energy it demanded, were too much for the sensitive artist.

Let us prepare now for an American festival of appreciation to mark the anniversary of his birthday next November. He gave more to the world than the world was willing to give in return. His spirit lives on in terms of beauty wherever his works are played.



NORTHWESTERN

DESCRIPTION OF KIMBALL CONSOLE OF
NORTHWESTERN UNIVERSITY

The groups of stop-knobs on the left are, left to right: Pedal, Swell; on the right, left to right: Choir, Great, Solo. The order in which the stop-knobs are placed follows T.A.O.'s order of listing, and builds up from the bottom, excepting that percussion come first at the bottom and the one-section couplers come with the stops and at the tops of the respective groups.

The central groups of combons follow standard practise; to their left is the reversible manual-to-pedal piston, and to their right is a pair of onoroffs permitting the organist

to control the Pedal Organ combons through the manual combons. Pedal combons are operated independently only by toe-studs to the right of the crescendo shoes; to the left of the shoes are the duplicates for the tutti combons; manual pistons for these tutti combons are under the left of the Swell and Great.

There are four features of this console which will be heartily appreciated by the experienced organist: 1. The solid music-rack enables him to mark his music without having to remove it from the rack; 2. The combination-lock, under the left of the Choir manual, enables him to approach his organ at any time and play in public with absolute assurance that no one has tampered with his combinations; 3. Kimball's patented crescendo-arranger, over the top right Solo manual—by which the order of the crescendo-shoes may be set by the visiting organist to his own satisfaction before starting to play; 4. And finally that very convenient clock, which happens to be electric and need no winding.

Under the right of the Choir manual is the tutti cancel, and under the right of the Great is a reversible piston operating full-organ.

The toe-levers left of the shoes,

from the center outwards, are: Harp sostenuto, Chimes sostenuto, Chimes soft; similarly right of the shoes: G-P reversible, and full-organ reversible.

The stoplist of this organ and an article by Dr. Barnes will be found in February 1933 T.A.O. It will be noticed that the master-shoe is assigned to the best position, between pedal E and F, and that this shoe is definitely centered in this favored position. Readers will remember that the presence of the setter-piston, beside the combination lock, is evidence that the combons are on the capture system; and that the advantages of the capture system are that a complicated registration of fifty stops or so need not be memorized or written down before it can be assigned to a combon, and that, when this setter-piston is duplicated by a toe-stud, one hand and one foot are sufficient to change combons while continuing to play; if the toe-stud is missing, this second advantage does not exist.

On the right Swell key-check is a pair of Onoroffs by which at one touch the organist may couple all crescendo-shades to the master shoe. Kimball's patented adjuster obviously enables the player to couple them individually in any



MR. PARVIN W. TITUS
of the faculty of Cincinnati Conservatory, organist of Christ Church, who plays for the convention and builds a compact program in which Canada, America, France, and Germany are each represented by one composition.



MR. ERNEST WHITE
of St. James' Church, Philadelphia, originally from Canada, later in New York studying with Mr. Farnam, and then following the late Mr. Sears in the important Philadelphia post, and taking his recital work so seriously that he was selected to give four recitals for Mr. Nold on the new organ in the Church of St. Mary the Virgin, New York, last winter. See The American Organist for March, 1933.



MR. WILLIAM E. ZEUCH
of the First Church in Boston where his series of recitals on Sunday afternoons through the winter seasons have constituted a most unusual feature of the musical life of that city, as told in The American Organist in a detailed account in November 1932. Mr. Zeuch demonstrates his art in a recital for the Cleveland convention.

way desired; the Onoroff is but an additional advantage.

Left of the Swell manual, in the key-check, are triplicates operating the two-rank Vox Humana in any of its three possible varieties.

The handsome appearance of the console as a beautiful piece of furniture speaks eloquently enough for itself.



A.G.O. CONVENTION

TWELFTH ANNUAL CONVENTION
CLEVELAND, OHIO

Last-minute changes are likely to occur in even the best-laid plans. The program is herewith given as accurately and completely as possible.

June 26

12:00, Wade Park Manor, registration.

3:00, Committee report on console standardization.

7:00, Informal get-together.

9:30, Epworth-Euclid Church, Hugh McAmis recital, Skinner organ.

June 27

9:30 a.m., Wade Park Manor, greetings and responses.

10:30 a.m., Museum of Art, Arthur B. Jennings recital, Skinner organ (see October 1932 T.A.O.).

12:15, The Temple, luncheon.

2:30, Rowland W. Dunham discusses "Some Qualifications of the Organist of Today."

3:30, Edward Eigenschenk recital, Kimball organ.



DR. WM. H. BARNES

author of the Contemporary American Organ, Editor of the Organ Department of The American Organist, organ architect, recitalist, and organist of the First Baptist, Evanston, Ill. Dr. Barnes discusses consoles at the Guild convention.

8:00, Trinity Cathedral, annual Guild service, Skinner organ.

June 28

9:30 a.m., Epworth-Euclid Church, Senator Emerson Richards address, followed by discussion of standardization report.

11:00 a.m., Arthur W. Poister recital, Skinner organ.

12:15, Luncheon.

2:30, Case School of Applied Science, Physics Building, Dr. Dayton C. Miller discusses the Science of Musical Sounds.

4:30, Church of the Covenant, William E. Zeuch recital, Skinner organ.

6:15, Dinner.

8:30, Auditorium, Cleveland Symphony concert.

June 29

9:30 a.m., St. Vitus R. C. Church, Theodore A. Taferner discusses Preparing Sightless Candidates for the Guild Examinations.

10:30 a.m., Ernest White recital, Holtkamp organ.

12:00, Luncheon.

1:45, Auditorium, Laurel Everette Anderson recital, Skinner organ.

2:45, Euclid Avenue Baptist, Mrs. Doyne Christine Neal recital, Moller organ.



SEN. EMERSON RICHARDS

organ architect, author of many articles on organ building, sole designer of the greatest organ-building project ever undertaken, who addresses the Guild on his favorite topic. In the April issue of The American Organist Senator Richards brought to the American organ world for the first time an exact history of the oldest organ-building methods thus far discovered, including the use of an automatic autographic recording device some thousand years ago.

4:00, First Scientist, Herman F. Siewert recital, Hook-Hastings organ.

4:45, Church of Our Savior, Parvin Titus recital, Austin organ.

7:00, Wade Park Manor, annual banquet, Charles Henry Doersam toastmaster.

The Music

According to present plans the following programs will be played in the order given. Our thanks to several of the recitalists for enabling us to indicate the publishers.

Mr. McAmis

Marcello, Psalm 19

Bach, Son. 3: Adagio

Was Mir Behagt Trio

Franck, Piece Heroique

Weitz, Mater Doloroso

Clokey, Canyon Walls

Tournemire, Circumcisio Domini

Satie, Messe des Pauvres

Mr. Jennings

Handel, Occasional Overture

Bach, Nun Freut Euch

Ich ruf zu Dir

Widor, 1: Intermezzo

Jawelak, Madrigal

Jennings, Prel.-Sarabande-Fugue

Franck, Grand Piece Symphonique

Mr. Eigenschenk

Widor's Fifth

Bach, Nun freut euch

Marche du Veill eur de Nuit

In dir ist freude

Bonnet, Poeme Tchèque

DeLamarter, Intermezzo

Weisman, Minuet Antico



PROF. R. W. DUNHAM

director of the College of Music of the University of Colorado, Editor of the Church Department of The American Organist, who discusses church-music problems of today at the convention.

Vierne, Impromptu
Gigout, Grand Choeur
The Service

Eternal Ruler, Ley
Magnificat Ef, Parker
Sing praise to God, Whitlock
Recessional, H. A. Matthews

Mr. Poister: Bach Program

My inmost heart
Prelude and Fugue Em
We all believe in one True God
Sonata 2: Vivace
O God Thou Faithful God
O Lamb of God most Stainless
Lord hear the voice
Fantasia and Fugue Gm

Mr. Zeuch

Bach, Prelude and Fugue Gm
Wachet auf ruft uns—
Nun freut euch—
McKinley-h, Italian Hymn;
-h, Munich; -h, Amsterdam.
Karg-Elert-jn, Improvisation E
Jongen-ta, Sonate Eroica

Symphony Concert

Bingham, Memories of France
Cole, Pioneer Overture
James, Station WGBX
McKinley, Masquerade
Moore, Pageant of P. T. Barnum
Sowerby, Symphonic Poem: Prairie
These compositions are given alphabetically; their order of presentation has not yet been established. Each composer will conduct his own composition.



MR. EDWIN ARTHUR KRAFT who is to be greatly pitied for having been saddled with the burden of arranging all the details of the convention without benefit of the needed staff of half a dozen stenographers. Mr. Kraft directs the grand festival service in Trinity Cathedral where he has long been organist, and shows no signs of wear after the arduous months of typewriter manipulation.

Mr. White

Buxtehude-xe, Prelude-Fugue-Chaconne
Kellner-sp, What God does—
Walther-sp, What God does—
Scheidt-xe, As Jesus stood—
Buxtehude-xe, Fugue No. 17
Greene-hn, Int. and Allegro
Arne-xm, Flute Solo
Roseingrave, Allegro Pomposo
Byrd-hn, Fitzwilliam Gigg
-hn, Earle of Salisbury Pavanne
Handel-co, Cor. 4: Allegro Mod.
Clerambault-ts, Suite in First Tone
Vivaldi-g, Concerto G

Miss Anderson

Couperin, Benedictur
Bach, Fantasia Cm
Clerambault, Basse et Dessus
Maleingreau, l'Agneau Mystique

Mrs. Neal

Dupre-jl, Toccata Ave Maris Stella
-jl, Misterioso e Adagiosissimo
-jl, Final
Bach-h, Erbarm dich mein
sp, Nun Freut Euch
Reger-zu, Fantasie and Fugue
Wachet auf ruft—

Mr. Siewert

Mathews, Toccata Gm
Dupre, Prelude and Fugue Gm
Karg-Elert, Hymn to Stars
Vierne, Westminster Chimes

Mr. Titus

Willan, Int.-Passacaglia-Fugue
Jepson, l'Heure Exquise
Bonnet, Ariel
Reger, Toccata Dm

Those who are seeking signs of improvement for the organ profession may note with pleasure that this year the organists playing at the convention had all made up their minds about what they were going to play 52 days before the convention, but last year three of the players had not yet made up their minds 30 days before.

Last year we had the wholesome example of a symphony program of music composed by six organists, five of them Americans. This year we make still further progress and have

a symphony program of music composed by six living American organists.

On that program we find two humorous works, the one by Mr. James having won its composer \$5000 in real money. The only composition to win the distinction of performance at both conventions is Dr. McKinley's Masquerade. This work was first performed by the New York Philharmonic in 1926 and since that time it has been accepted and performed by almost every concert orchestra in America and many abroad. The recent performance in Munich, Germany, resulted in praise for the work as representing something distinctively American—that thing every American composer has hoped for. The score is published by J. Fischer & Bro.

Following is the complete list of published organ compositions of the composers represented on the symphony program, with publisher indicated as usual, and price where known—though the reader is warned that prices are subject to change without notice.

Readers will realize that the prices given on the music as originally published are subject to change and the following may not be entirely accurate.

Mr. Bingham

Adoration, b.



MR. PAUL ALLEN BEYMER who as dean of the chapter will be charged with the pleasant duty of making everybody happy for the Cleveland convention. Mr. Beymer (organist of the Temple) will be very much like the mayor of Cleveland, for the two of them are assigned no further duties than addresses of welcome.

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

Aria, h.
Choralprelude St. Flavian, b.
Counter Theme, h.
First Suite, g, \$2.50.
Harmonies of Florence, Suite No. 3, g, \$1.25.
Pioneer America, Suite No. 2, 1928, h, \$2.50.
Prelude and Fugue Cm, h.
Roulade, b.

Mr. Cole

Allegro Quasi Marcia, Op. 9, 1903, h, 50c.
Andante Religioso, Op. 10, 1912, m, 40c.
Fantaisie Symphonique, Op. 28, 1912, a, 60c.
Heroic Piece, 1925, a, 75c.
Hymnus, 1923, a, 40c.
Meditation, 1914, a, 50c.
Offertory Marche Celeste, Op. 6, 1896, t, 40c.
Rhapsody, 1914, a, 60c.
Song of Consolation, 1919, a, 50c.
Song of Gratitude, 1919, a, 60c.
Summer Fancies, Op. 38, No. 2, 1923, a, 50c.

Mr. James

Dithyramb, Op. 28, No. 1, 1924, h, 75c.
Fete, Op. 28, No. 2, 1924, h, 75c.
Meditation St. Clotilde, 1916, o, 75c.

Sonata No. 1, 1930, h, \$2.50.

Dr. McKinley

Arabesque, 1921, j, 75c.
Cantilena, 1921, j, 75c.
Lament, 1924, j, 50c.
Silhouette, 1924, j, 50c.

Readers will find a detailed review of these works by John Tasker Howard in April 1923 T.A.O. At the present time Gray is engraving a set of Ten Hymntune Fantasies, one or two for publication very soon and all of them by the fall. Some are to be found on Mr. Zeuch's convention program.

Mr. Sowerby

Carillon, 1920, b, 50c.
Choralprelude Calvinistic Hymn, 1925, b, \$1.50.
Choralprelude Palestrina, 1919, h, \$1.50.
Comes Autumn Time, 1927, b, \$1.25.
Joyous March, 1920, h, 50c.
Madrigal, 1920, h, 50c.
Mediaeval Poem, 1927, h, \$2.00.
Pageant, 1931, h, \$1.00, see page

396, July 1932 T.A.O.

Prelude on Benediction, 1925, b, \$1.25.

Rejoice Ye Pure in Heart, 1920, h, \$1.50.

Requiescat in Pace, 1926, h, 50c.
"Symphony" in G, 1932, co, \$4.20.

—JESSE MEEKER—

of Arkansas City, an organ and piano pupil of Mrs. Cora Conn Moorehead, has been appointed pianist to Ted Shawn, dancer.

—AMBROSE—

Paul Ambrose, whose anthems and songs are used widely throughout the country, has been elected president of the New Jersey N.A.O.

—OHIO M.T.A.—

At the 51st annual convention, Columbus, May 11-13, Parvin Titus conducted an organ forum and Edwin Arthur Kraft gave a recital.



Events Forecast

—JUNE—

Pittsburgh: 8, 8:30, Wm. H. Oetting recital, Pittsburgh Musical Institute; program page 683, November T. A. O.

West Point: 3, 3:00, Frederick C. Mayer recital, West Point Cadet Chapel, for A. G. O. The usual Saturday parade of cadets takes place at 1:45.

Do.: 11, 3:30, Mr. Mayer's last recital of the season, Cadet Chapel.

Radio KTW: 4, 11, 18, 2:00, Frederick C. Feringer recitals, First Presbyterian, Seattle, Wash.

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Advance Programs

EDWIN ARTHUR KRAFT
TRINITY CATHEDRAL, CLEVELAND

June 5, 8:15

Widor, 6: Allegro
Bach, Come Savior of Gentiles
Fugue D
Franck, Chorale Bm
a. Dulce gedulde dich, Gerhard
Rheinberger, Son. E.: Passacaglia
Maleingreau, Opus Sacrum
McKinley, Cantilene
Reger, Bach Fugue
Vocal solo by Mrs. Kraft.

ARTHUR W. QUIMBY
MUSEUM OF ART, CLEVELAND
June 4, 11, 18, 25, 5:15

Bach, Concerto G
Handel, Water Music: Air
Simonds, Iam Sol Recedit
Marcello, Psalm 19
Albeniz, Berceuse
Sowerby, Joyous March
June 7, 8:15

Bach, Concerto G
Handel, Water Music: Air
Bach, Sonata 6
Marcello, Psalm 19
Mozart, Fantasia
Albeniz, Berceuse
Sessions, Choralprelude No. 2
Simonds, Iam Sol Recedit
Sowerby, Joyous March

CHICAGO

ST. JAMES METHODIST

Early June, Wagner Program

Meist.: Dance of Apprentices
Meistersingers March
Tannhauser: Dich theure Halle
Tristan: Liebestod
Siegfrieds Rhine Journey
Parsifal: Grail Scene
Gott.: Waldweben
Lohengrin: Elsas Traum
Walkeure: Ride of Valkyries
Organists: Tina Mae Haines,
Else Harthan Arendt, Edwin Stanley Seder.

BALDWIN-WALLACE
BEREA, OHIO

June 9, Bach Festival, 3:30

"Coffee Cantata"
Orchestral Suite Bm
Concerto for two violins
"God's Time is Best"

8:00

"A Stronghold Sure"
Brandenburg Concerto No. 2
"Magnificat" in D

Albert Riemenschneider will direct the choral works and Carl Schluer the orchestral. The humorous side of Bach's character is reflected in the "Coffee Cantata" which Bach built for the "Bach Clan" on popular tunes of his day. Nothing in the realm of choral music can be finer than the resurrection of the

Bach cantatas, and on a par with that is the revival of the instrumental works. The Bach Festival is a part of the concert activities of Baldwin-Wallace Conservatory, at Berea, Ohio. Mr. Riemenschneider's presentation of the "Coffee Cantata" in the Museum of Art, Cleveland, as already recorded in these pages, had to be repeated immediately after the first performance to accommodate the demands of the audience.

WESTMINSTER CHOIRS

TALBOTT FESTIVAL, PRINCETON, N. J.

June 8

5:00, Princeton University Chapel, "Kyrie" and "Gloria" of Bach's "B-minor Mass."

8:00, "Credo," "Sanctus," and "Agnus Dei" of the same.

June 9

The programs of June 8 will be repeated.

June 10, 2:30, Alexander Hall
Easter Alleluia, Vulpius
Father most holy, Cruger
O Praise ye the Name, Nikolsky
Song of praise, Schuetz
Exultabo Te, Palestrina
Sing ye to the Lord, Bach
Children come on home, Cain
Laud ye the Name, Rachmaninoff
Song of the birds, Millet
Shepherds Story, Dickinson
Exultate Deo, Palestrina
Crucifixus, Lotti

Comfort me anew, Brahms
Beautiful Savior, Christiansen
Salvation is created, Tchesnokoff
Praise to the Lord, Sohren

June 10, 5:00, Palmer Stadium
Break forth O beauteous, Bach.
O Holy Father, Palestrina
Judge me O God, Mendelssohn
j. Prayer of Norwegian child,
Kountz

j. Song in praise, Nagler
Lo a voice to Heaven, Bortniansky
Joseph's Lovely Garden, Dickinson
Alleluia Christ is risen, Kopolyoff
Vesper Hymn, Stevenson
Praise to our God, Vulpius
Bless the Lord, Ivanov
All in an April evening, Roberton
Beautiful Savior, Christiansen
Choral Benediction, Lutkin

Westminster Choir consists of 22 women and 20 men, chosen from the Westminster Choir School after trials in which a student may compete only upon satisfactory scholastic standing, with proved ability in voice, musicianship, and physical fitness. Readers will note that Dr. Williamson in his performance of Bach with a comparatively small choir approaches closely the ideals of Dr. Albert Schweitzer in that regard. This will be the Choir's first festival at Princeton.

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Service Selections

MISS TINA MAE HAINES

ST. JAMES M. E., CHICAGO

Traditional Melodies

****Faulkes, Festival Prelude**
All Thy works praise, Lockwood
Dunn, Overture on Negro Themes
Beautiful Savior, trad.
Dickinson, Old Dutch Lullaby
q. Holly and Ivy, Boughton
Turn back O man, Holst
Tchaikowsky, Marche Slav

Episodes in Life of Christ

****Edmundson, Carrillon; March of Magi; Virgins Slumber Song.**
a. Mary and Mother, Bliss
Calling of Disciples, Andrews
Temptation on Mount, Scarmolin
Shure, Transfiguration
Lord's Prayer, Lefebvre
q. Sheep and Lambs, Mackinnon
Mulet, Tu es Petra
Glory Dawns, Lockwood
Godard, Adagio Pathetique

ALFRED C. KUSCHWA

ST. STEPHEN'S, HARRISBURG

N.A.O. Choral Service

Rogers, Cantabile; Passacaglia.
Nunc Dimittis Bf, Stanford
Save and Keep, Scheremeitief
Bow down Thine ear, Dickinson
Handel, Arioso
Gallia, Gounod
Bach, We all believe

RAYMOND NOLD

ST. MARY VIRGIN, NEW YORK

***Goldmark, Air, Op. 28**
Mass Bf, Schubert
Alleluia-Choir, Otto Jochum
Widor, 6: Finale
****Farjeon, Air on Ground-Bass**
Magnificat A, Beach
O Salutaris Hostia, Cherubini
Tantum Erto, Liszt
Sinding, Adagio, Op. 10
***Strause, Lento (violin con.)**
Mass in D, Dvorak
O Sacrum Convivim, Bernardi
Bach, Prelude and Fugue Am
****Bloch, Prayer**
Magnificat (Confessor), Mozart
O Salutaris Hostia, Gorno
Tantum Ergo, Victoria
Wagner, Ein Albulblatt

May 7

***Vivaldi, Allegro (Con. Bf)**
Kronungs Messe, Mozart
Exultate Deo, Palestrina
Guilmant, Son. 5: Choral and Fugue
Church's Homage to Mary
****Rubinstein, Andante (Viola)**
Ave Maria, Verdonck

O salutaris hostia, Kromolicki
Tantum ergo, Messner
Rheinberger, Finale, Op. 149

George W. Westerfield's being organist of the Church of St. Mary the Virgin adds to St. Mary's the all too rare distinction of being able to prelude its elaborate services with appropriate organ music on a par with the importance of its choir work.

MISS EDITH E. SACKETT

FORT GEORGE PRESB., NEW YORK

****Guilmant, Pastorale**
Praise to our God, Vulpius
j. How lovely, Liddle
Ye happy bells, Hodges
Joyous Easter song, Dickinson
Rowley, Adagio
Rejoice ye sons, 16 cent.

Miss Sackett's choir was joined by Miss Grace Leeds Darnell's choir of St. Mary's P. E.

PRINCETON UNIVERSITY

WESTMINSTER VESPERS

Conductor, Dr. J. F. Williamson
Organist, David Hugh Jones
Choir, Westminster Choir School
D. H. Jones, Rhythm of Joy
Song of Gratitude
Processional, call to worship, sanctus, invocation, hymn.
Alleluia, Kopolyoff
Scripture, prayer
r. Lead me Lord, Wesley
In Joseph's garden, Dickinson
Spring bursts today, Thompson
Hosanna, Christiansen
Dubois, Cantilena
Easter Alleluia, Vulpius
Hallelujah Chorus, Handel
Silent prayer, choral benediction, processional.

Fletcher, Festival Toccata

****Borowski, Allegro; Andante.**
Hail Holy Light, Kastalsky
Bless the Lord, Ivanov
Praise the Lord, Arensky
Borodin, Au Convent
Salvation is created, Tchesnokoff
Praise ye the Name, Nikolsky
Borowski, Allegro



Musicales

See page 271 May T.A.O. for full explanation of all abbreviations.

The purpose of this department is to show representative recital programs of all types, especially those of organists whose names are known throughout the country.

We regret there is not sufficient space to publish immediately in this issue all programs awaiting publication.

F. C. FERINGER

FIRST PRESB., SEATTLE

Hills of Home, Fox
Cherry Ripe, trad. English
Marquesan Isle, Dunn
3-p. Love Song, Nevin
3-p. Sleigh, Kuntz
Moon Marketing, Weaver
Flower of Dreams, Clokey
May-Time Night, Gounod
Out of Main Street, Cadman

Mr. Feringer directed the Ladies Lyric Club of Seattle in this program. The printed program fails to indicate whether various other numbers were sung by the Club or by the soloists; we have interpreted it as seems most logical.

MISS RUTH JULIA HALL

Y. W. C. A., NEW YORK

Opening Numbers

He that hath a pleasant, Hatton
In these delightful, Purcell
April is in my—, Morley
Now is the month, Morley
w. 3-p. The Snow, Elgar
Up in the Morning, Dyson
Meeting of Waters, Dunhill
Where the Bee, Arne
Russian Carol, ar. Gaul

The Pageant

Chopin, Funeral March
w. Darkness lies, Rheinberger
Into the woods, Matthews
s. Magnificat, Day
Come unto him, Faure
I will greatly rejoice, Rogers

The Old World Carollers which Miss Hall directs regularly Sundays at 3:00 over WOR presented this program under her direction; the first half was a concert, the second a pageant.

H. WILLIAM HAWKE

ST. MARK'S, PHILADELPHIA

Eternal Ruler, Thiman
Lolita Mine, Zamecnik
Lamp in the West, Parker
Eight Bells, ar. Bartholomew
Away to Rio, ar. Bartholomew
Old Man Noah, ar. Bartholomew
Land-Sighting, Grieg

The Minton Pyne Singers is a newly-formed men's chorus organized under the direction of Mr. Hawke and composed for the most part of his former choir boys. Mr. Hawke's effort will be to see what can be achieved in an ensemble of men's voices that have all been cultivated on the same principles.

THE LE SUEURS

ST. PAUL'S CATHEDRAL, ERIE

Wagner, Lohengrin Act 3 Prelude
O Lamb of God, Williams
q. God is a Spirit, Stainer
Lost Chord, Sullivan
Inflammatus, Rossini
Charles Le Sueur directed, Peter

Le Sueur played the solos, and Percival Le Sueur accompanied.

E. H. & M. MIRANDA

BELOIT COLLEGE

Bach, Fantasia and Fugue Gm
Domine salvam fac, Gounod
Alla Trinita Beata, trad.
Gloria Patri, Palestrina
Adoremus Te, Palestrina
Russell, Basket Weaver
Sibelius, Bells of Berghall
Diggle, Concert Scherzo
Sunrise, Taneyef
Cherubim Song, Glinka
Gaul, From the Southland
O hear the lambs, Dett
O Lord send the fire, Cain
Wolstenholme, Allegretto Ef
Stewart, Enchanted Isle
Hallowed be Thy name, Andrews
Fairest Lord Jesus, Lutkin
O watchers of the stars, Cain
Edmundson, Carillon

Max Miranda, organist; Erma Hoag Miranda, director; audience of 1500.

—COVER PLATE—

Our June front cover shows the 4-63 Moller organ in Washington Irving Highschool, New York City, installed in 1914, probably the largest organ owned by the public school system, though the City now has about two dozen organs in its schools.

NORTHWESTERN

COURSE FOR ORGANISTS PRECEDES
CHICAGO CONVENTION

Northwestern University, Chicago, shows careful thought in planning a five-day intensive course the week prior to the N.A.O. Chicago convention. The course is conducted by the church and choral department from July 24 to 29.

Of utmost value is the class in voice as applied to choir work, to be given daily by Daniel Clippinger; it touches the vital spot of church music and makes the course intensely practical. Horace Whitehouse will give daily classes in service playing and devote an evening to a program of service music played on the new Kimball in Thorne Hall. Prof. Whitehouse is also available for private lessons in organ playing.

Noble Cain, of the Chicago Acappella Choir, will discuss choral methods. Dr. George L. Tenney will teach materials for graded and combined choirs, in daily classes, with dramatized cantatas also explained. Other members of the faculty are J. Victor Bergquist, Dorothy Congdon, and C. Harold Einecke.

Northwestern has a double advantage in this course, for the N.A.O. convention and the Century of Prog-

ress Exposition will be powerful attractions to draw organists to Chicago. The course is planned so that for the most part the late afternoons and evenings are free; it is partly the result of the conference conducted by Northwestern last winter and reported on page 207 of April T.A.O.

In addition to the suggestions and inspiration supplied by the faculty there will be roundtable discussions when the members of the classes will supply to each other an invaluable share of new ideas.

—ST. ANSGAR, IOWA—

The First Lutheran has ordered a 2-28 Kilgen, to be ready late in June; it will be housed in one chamber, behind a case of grille-work.

—UP 367%—

Since 1913 the tax money spent by federal, state, and local governments has increased 367% according to figures in the New York Times. That is our government. During the same period the electric power industries have decreased their "taxes" against the customer's by 20%. That is private business. It explains why conditions during the past few years have been uncomfortable, to put it mildly.

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Press comments have become superfluous in the case of Marcel Dupre. His rise and success have been simply phenomenal. He has given hundreds of concerts throughout Europe and America. The most eminent critics of the musical world, as well as the public, have acclaimed him as one of the greatest organ virtuosos and improvisators of all times.

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GUILMANT ORGAN SCHOOL
In addition to the facts already presented (page 265, May) about the special summer course of the Guilmant Organ School, New York City, July 5 to Aug. 11, we can add that special provision is made for the benefit of those who are prevented by pressure of business through the winter season from studying, and who for the first time could undertake serious organ study in the summer period as beginners.

Willard Irving Nevins of the organ faculty is in charge of the organ work. Each week there will be two one-hour private organ lessons with Mr. Nevins. A large repertoire is dealt with in the weekly master classes which also provide opportunity for playing and criticism. Special work has been planned for beginners.

In addition to Mr. McKenzie's lectures Mr. Nevins will lecture on the choraleprelude and also deal with choir training. Ample facilities are available for practise. Those who wish may begin private lessons any time after June 1.

—A TRIBUTE—

"Your distinguished work, not only as organist of the First Church, but as Director of the Guilmant Organ School, has added immeasurably to the betterment of church music throughout the country." Thus the Hymn Society of New York paid tribute to Dr. Wm. C. Carl on the occasion of the recent celebration in the Old First.

—MISSOURI M. T. A.—

At the 31st annual convention in St. Louis May 2, 3, and 4, one of the afternoon sessions was devoted to the organ, with a 2:30 musicale beginning with seven organ solos played by Luther T. Spayde, fol-

lowed by twelve choruses sung by Kirkville Teachers College choir, and closing with seven organ solos played by Daniel R. Philippi.

—RADIO COURSE—

The American Conservatory, Chicago, has added a course in radio organ playing to its summer session, June 26 to Aug. 5, under the direction of Frank Van Dusen, assisted by Miss Irma Glen. The course will include two private lessons weekly with Mr. Van Dusen and one demonstration weekly at the N. B. C. studio by Miss Glen. Students will have the privilege of being present for broadcasts and discussing the methods used. Miss Glen, a pupil of Mr. Van Dusen's, has been doing radio work for seven years.

Mr. Van Dusen remains in Chicago through the summer and will teach at the American Conservatory through June, July, and August.

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—CUT-THROAT—

"High taxation is a two-edged knife," says Col. R. R. McCormick of the Chicago Tribune. "It stifles business in two ways: it absorbs money that might otherwise go into the expansion of existing industries on one hand, or on the other hand into new enterprises."

"I venture to say that there is but little time to lose. The grip is almost overpowering today: the railroads under the domination of a bureaucracy; finance controlled from Washington; agriculture about to receive a dictator; the very hours of occupation to be regulated."

"My own industry has shown a certain amount of spunk and at great effort and considerable expense has so far stalled off the censorship of the press. But one industry cannot be free if every other one is enslaved."

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—FERDINAND DUNKLEY—
has been appointed professor of organ for Loyola College of Music, New Orleans; the College is a part of the Jesuit Loyola University.

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—GOODRICH—

The Oregon M.T.A. under the presidency of Frederick W. Goodrich, organist of the Cathedral of the Immaculate Conception, Portland, has prepared a system of examinations and certificates to assist in giving the public a better basis of judgment as to the standing of teachers and other musicians before the public in general. A credit union under supervision of the state is soon to be formed and the fund has reached almost \$1000 for that work.

—BATAVIA, ILL.—

The Kimball organ in Swedish Mission Evangelical Church was dedicated in recital May 21 by Edward Eigenschenk. Winston Johnson, pupil of Frank Van Dusen at the American Conservatory, has been appointed organist.

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—Q. & A.—

"In one of your stoplists we find three Ripieni with a total of 5 ranks of 305 pipes, but the three Ripieni are given as 4r, 6r, and 8r—a total of 18 ranks. If that isn't synthetic, what in the name of the early Greeks is the name for it?"

We use synthetic to indicate any stop in a console whose tone has been manufactured by an electrician instead of a voicer. That is, it takes an electrician to hitch up a Salicional and a Nasard and be willing to call the result an Oboe.

On February page 103 we have two examples of the same sort as referred to in the Ripieni instances. In this February organ the Great 3r Mixture, 12-15-19, is split up into three registers, 2 2/3' Twelfth, 2' Fifteenth, and 1 1/3' Nineteenth. This splitting gives the organist the opportunity of using the tones the voicer has created, in any one of the possible seven colors; if it had not been split up, these seven possibilities would forever dwindle to just one. Certainly, it takes merely wire to do this, just as it takes merely wire (in the same sense) to manipulate extensions, duplexings, borrows, and unifications of all kinds. But the two are birds of a different feather. In the latter case the voicer definitely tries to produce tone at its best, while in the former the electrician shoves the voicer out and fakes a tone.

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Harold Gleason

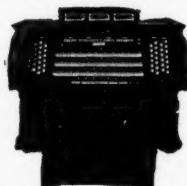
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The University
of Rochester

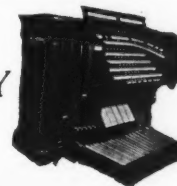
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—RAMIN—

Gunther Ramin is conducting a summer course for organists at Potsdam from July 17 to August 12. Each student will receive six lessons, with additional lessons available. Instruction will be given in the presence of the whole class, and Mr. Ramin will also play and analyze works under discussion.

—MONTPELIER, VT.—

The Church of the Messiah on May 14 used a choral form of service for which Ernest F. Jores composed the music.

—ON REGISTRATION—

"I am using 115 registrational combinations—the original 39 settings and 76 changes during performance," writes Ferdinand Dunkley of his presentation of Gounod's "Redemption" in St. Charles Avenue Presbyterian, New Orleans, April 25, with the Music Club Chorus of 35 voices (14-12-5-4). Mr. Dunkley played and directed from the organ—just as Leopold Stokowski did when he was organist of St. Bartholomew's, New York City, and gave his notable annual performances of the Bach "St. Matthew Passion."

—CORRECTION—

Believing the newspaper had it right we were beguiled into saying in May page 262 that the historic organ was built for a Meyersdale church. Meyerstown, Pa., is correct.

This ancient organ played its last service on Easter Sunday, April 16, 1933. The W. W. Kimball Co. is replacing it. Our thanks to George W. Bertram, organist of Luther Memorial Church, Tacoma, Wash., for the correction, as well as for the original data. Mr. Bertram gave it correctly in the first place but we made the mistake of trusting just

once more to a newspaper's statement about an organ.

—PRIZES—

Miss Edith E. Sackett's junior choir, of Fort George Presbyterian, New York, won first place for the third time and thus holds the cup permanently, in the F. M. C. contests. Miss Sackett's choir, organized six years ago, competed in Class B, singing in two-part work and doing a hymntune with descant from memory. Miss Sackett is a pupil of Dr. Williamson and the Westminster Choir School.

Miss Marion Janet Clayton of Lafayette Avenue Presbyterian, Brooklyn, is announced also as the winner in the organ contests.

—DETROIT, MICH.—

St. Matthew's Evangelical is having its organ rebuilt and electrified by Geo. Kilgen & Son who will also supply a new console with all modern conveniences.



—A LETTER—

"I have decided not to renew my subscription to The American Organist because of the bland manner in which you ignored my programs . . . I have taken your magazine for nine years but I can do very nicely without it."

THE ANSWER

"If you will refer to the note at the head of the program column on page 271 of the May issue it will explain the situation. Perhaps you may be interested to know that the cost of printing the program as shown on the enclosed proof will be about \$2.75. How then can it be good business for us to pay \$2.75 to print a program just to catch or retain a subscriber? Besides that, how much is a subscriber worth to a publication or its advertisers if he subscribes merely to see his own name in print?"

"Our effort is to play fair just as far as we possibly can. When it comes to a choice between printing the program of an advertiser and a non-advertiser, and both programs are of the same interest, we include the program of the advertiser and let the other wait; there are two reasons: first, it is only fair play and common decency to grant first consideration to those who are making your work possible; second, the advertiser in nine cases out of ten is

better known throughout the country and therefore his program will carry more interest for the majority of readers.

"Every man alive gets blamed for things he does not do, and it does not make any difference whether he is president of the country or editor of a magazine or street-cleaner. So you may blame us for discriminating if you like, if that's all your estimate of my character is.—T.A.O."

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Stanford University

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Organist and Musical Director
Carnegie Institute

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—IN SCOTLAND—
 "I was highly disgusted on Sunday when the organist here played The Blue Danube for an offertory; I sat up with such a jerk I almost broke my neck."—O. T. W. of N. Y. C., now back in Scotland for a

holiday. (Incidentally, O. T. W., the Carnegie Hall recitals have been discontinued.)



—OFFICIAL REPORT—

At the April public meeting of the Guild in St. Thomas Parish House, Dr. Helen A. Dickinson showed herself once again a scholar of great abilities, a woman of great charm and an excellent speaker. She took as her starting point Hegel's acute observation about the similarity of architecture and music, and proceeded to trace the historical parallel of the two arts from the earliest Christian times to the Renaissance, suggesting the likenesses of the smooth, polished Byzantine architecture to plainsong, the heaviness of the Romanesque fortress type to organum, the lightness and verticality in Gothic to descant and the earliest harmonies and the proportion and classic serenity of the Italian Renaissance buildings to polyphony.

To illustrate her talk, Mrs. Dickinson showed a large number of interesting slides and omitted musical examples except for a bit of plainsong sung by Harold Haugh and some organum of Hucbald played on the piano by Dr. Clarence Dickinson. It is easy to understand how those who come into intimate contact with Mrs. Dickinson's work in the School of Sacred Music of Union Theological Seminary are invariably enthusiastic about the contribution she makes to their understanding of church music. After the lecture, Miss Grace Leeds Darnell read an appropriate poem composed especially for Mrs. Dickinson and presented a large urn of spring flowers.

May 25 a public service was held in St. Bartholomew's Church under the direction of Dr. David McK. Williams. In addition to the 60-voice choir of St. Bartholomew's, four other choirs participated: All Angels, Kyle Dunkel; Calvary Episcopal, Vernon de Tar; St. John's, Jersey City, Harold Friedell; St. Luke's, Montclair, Frank

Scherer. The principal items were:

Cantate Domino, Bach
 Earth is the Lord's, Boulanger
 I will magnify Thee, Palestrina
 Urbs Syon, Parker
 Franck, Piece Heroique

The June Guild event takes the form of an outing to West Point Military Academy on Saturday June 3. Hudson River boats leave

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—CADET CHAPEL—

Since the Guild excursions itself to West Point Military Academy on June 3 for a recital by Frederick C. Mayer a few facts should be recorded. This organ has been slowly built up by Mr. Mayer after careful experiment at every step until now it and the Austin in St. Matthew's, Hanover, Pa., are far above all other church organs the world over for size; the Chapel organ is by Moller. T. A. O. readers of course need not be told that size in organs legitimately built means anything else

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in the world other than increased richness; it may mean mere bluff in other realms, but not in organs built as these two have been.

Mr. Mayer is a carillon expert, author of a treatise on fugue-writing just about as Bach himself first studied the art, composer, and organist of Cadet Chapel with its choir of 150 men. His method of demonstrating the organ he has built up is unique in that he makes no effort whatever to show what he can do but every effort to show what the organ has in it. We call particular attention to the unprecedented flute choir. If Mr. Mayer undertakes not merely to play a recital but also to give an illustrated talk about the organ in Cadet Chapel, the trip will be worth many times its cost. (See Dr. Barnes' article in March 1932 T. A. O.) If Cadet Choir participates in the program the visitors will have a demonstration of superb pianissimo work which Mr. Mayer has been able to develop from the 150 men under his vocal command.

—A.G.O.—

Headquarters nominated and elected Charles Henry Doersam warden, Frank E. Ward subwarden, Ralph A. Harris secretary, Charles Bigelow Ford treasurer, S. Lewis Elmer registrar, James W. Bleeker librarian, and Oscar Franklin Comstock and Hugh McAmis auditors. Five council members were elected also from the nine nominated.

—BOSTON NOTES—

May 8, the New England A. G. O. elected the following officers: Frederick H. Johnson, dean; Edward B. Gammons, sub-dean; Harold Schwab and Miss Marion L. Chapin, secretaries; and Edgar Jacobs Smith, Treasurer.

Prof. John A. O'Shea has recently been celebrating his fiftieth anniversary as organist in the archdiocese of Boston. He was born in Milton. At the age of ten he was organist for a Roman church in Batavia, N. Y. At a recital dedicatory of the organ at the Christian Science Church, Boston, it was estimated that six thousand persons had to be refused admittance. He has long been a director of music in the Boston Public Schools.

Before the War, Howard Goding became organist at First Congrega-

tional; he resigned a few months ago to devote his entire time to concertizing and teaching. As a pianist he has advanced to the first ranks.

At the fifth Annual Choir Festival, First Baptist Church, Malden,



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Arthur W. Poister

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there was given an excellent performance May 1, of the German Requiem by Brahms, under the direction of Albion Metcalf. The choral forces numbered approximately one hundred singers. The

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F. A. G. O.

Recitals Calvary Church, Memphis Lessons

organ accompaniment of Mr. Metcalf, assisted by Simon Sternburg, tympani, was of high artistic worth.

The glee clubs of Bradford Academy and Phillips Andover Academy under the direction of Frederick H. Johnson and Carl Pfatteicher, respectively, united for a choral concert in Jordan Hall, Saturday Evening, May 13. Ancient and modern music were featured.

—S. HARRISON LOVEWELL

—TAMPA, FLA.—

The Florida A.G.O. furnishes an illustration of what to do. Some of the members thought the thing to do was to stop, but others thought the thing to do was to work harder than ever and have the best convention possible; and that is exactly what happened. No gloom in Florida. The program:

Dupre, Stations of Cross

Nos. 3, 8, 11, 12, 14.

Marsh, 4 Japanese Color Prints

McAmis, Dreams

Dupre, Spinning Song

Byrd, Salisbury Pavane; Gigg.

Farnam, Toccata

Bach, Sleepers Awake

Vierne, Westminster Chimes

The organists were Charles H. Marsh and Lawrence Clarke Appgar.

There were also the usual luncheons and other sessions, but perhaps the most unusual was the demonstration of the Verse-Speaking Choir of 15 girls from St. Petersburg Junior College; "neither speech nor music, but a sort of harmonious blending, in choral-recitation of such numbers as the 24th Psalm, an old English ballad, and poems by Kipling, etc. They could teach many choirs lessons in rhythm, diction, and interpretation."

—HOW TO DO IT—

"As you see by my program, my concert was handled in the same way our organists must do things if they are to be on a par with leading pianists, singers, etc., by Ibbs and Tillett, one of the leading managements. I had close to a thousand in the audience and nearly all the critics. We have yet to hear from some but so far I have seven criticisms from London's leading papers."

Thus writes Virgil Fox after his debut in Kingsway Hall, London, in the recital given on page 272 of our May issue. Mr. Fox also

sends a program of the series of eight recitals by Herbert Dawson in which "the idea was, the complete Brahms—Brahms, a sonata, and a Bach fugue on each program," and the alphabet was followed in the Preludes and Fugues beginning with the Am and followed with the Bm, Cm, D, Ef, Fm, G, and Gm. The programs included only the E-F-G literature—English, French, German.

We are indebted to Mr. Fox for the following all-American program presented by Joseph Bonnet on April 30 at St. Eustache, Paris: Bingham, St. Flavian Chorale Foote, Sortie Bingham, Adoration Foote, Improvisation Sowerby, Carillon DeLamarter, Stately Processional

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